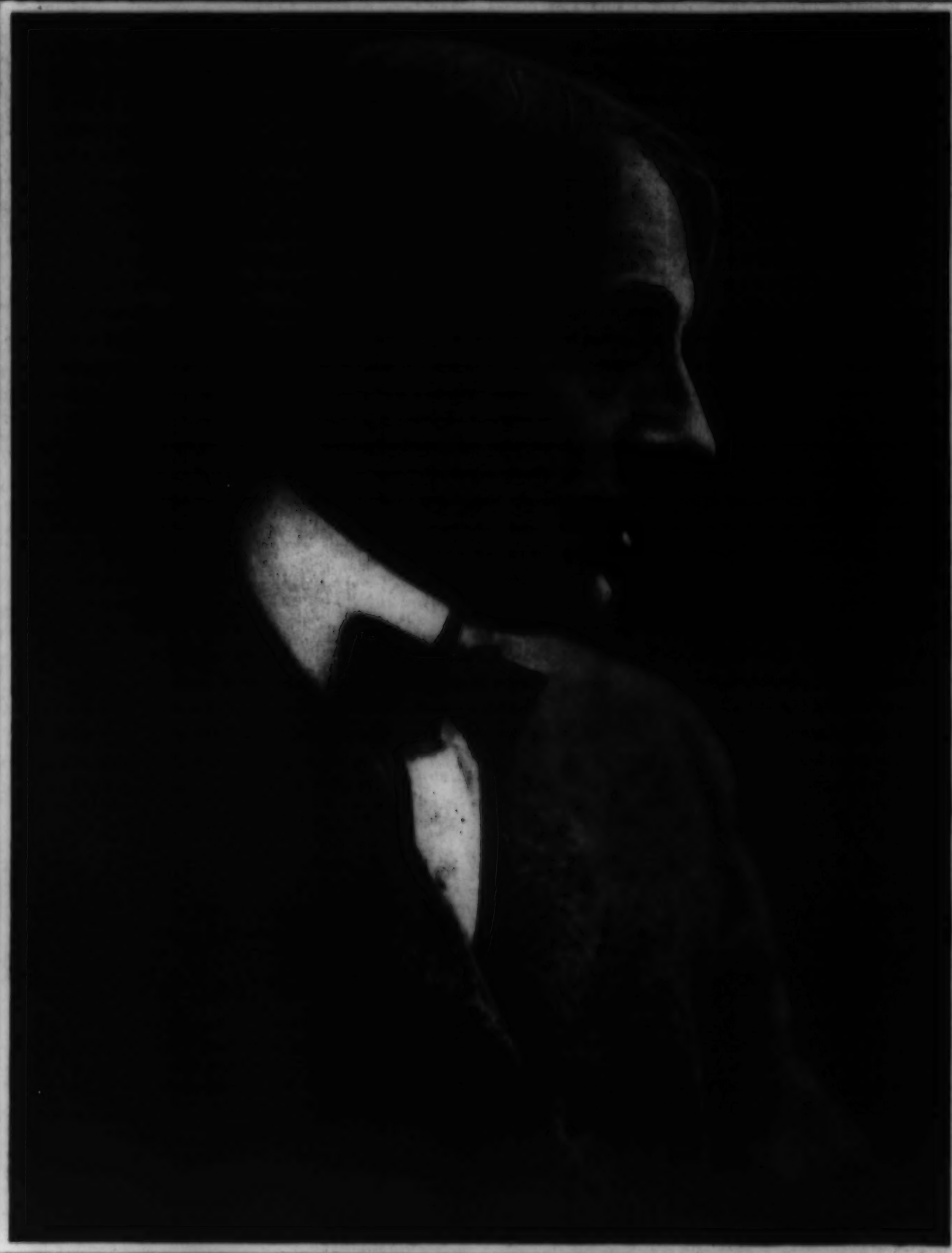


Some Famous "Tri-Star" Casts

OCTOBER 14, 1914

PRICE TEN CENTS

DRAMATIC MIRROR



SPOTTISWOODE AITKEN
Under the Personal Direction of D. W. GRIFFITH

Everybody Reads the Mirror's Vaudeville Department



Malcolm Williams, Laura Hope Crews, and Leo Ditrichstein in "The Phantom Rival." Here Mr. Ditrichstein is seen as the hero of "Pagliacci"



J. M. Elliot, Germantown, Pa.
Kathryn Browne Decker who helps to make "He Comes Up Smiling" a rollicking entertainment



Walla, N. Y.
Ruth Chatterton reaches stellar heights by her sympathetic portrayal of the orphan drudge, Judy, in "Daddy Long Legs."



Walla, N. Y.
C. Aubrey Smith and little Reginald Sheffield in an interesting scene from "Evidence"



Carroll McComas who is to appear as Owen Johnson's much discussed Salamander in the new play of that name

**PERSONAGES
PROMINENT
ON THE
THEATRICAL
HORIZON**



Walla, N. Y.
Elliott Dexter, Horace Braham and Fania Marinoff in a scene from the new English satirical comedy, "Consequences"



Milton Silla, Master Macomber and Julia Dean in George Broadhurst's "The Law of the Land"



THE NEW YORK DRAMATIC MIRROR



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SOME FAMOUS "TRI-STAR" CASTS

By WILLIAM BARTLETT REYNOLDS

THEATRICAL historians have no easy time of it. In his records the painstaking statistician keeps clear track of countless productions and the peregrinations of the innumerable players who go to make them memorable. But along comes a man like Charles Frohman, juggling three stars at once, with the dexterity of Sylvester Schaffer and the dessert spoons, and the befuddled historian stammers about trying to keep pace with him. Enumerating Mr. Frohman's activities is like trying to count the evolutions of an electric fan with the record for speed and a general ability to blow things breezily about in favor of the manager.

All this apropos of Mr. Frohman's immediate intention to revive Victorien Sardou's "Diplomacy," with no less than three of our best-known and best-liked stars in the leading roles—William Gillette as Henri Beauclerc, Blanche Bates as the Countess Zicka and Marie Doro as Dora. In remarkable revivals of "Diplomacy" Mr. Frohman might be said to be his own greatest predecessor, for the Sardou play has not been done capably here in New York since Mr. Frohman's own Empire Theater Company presented it at the Empire Theater in April, 1901. In that production William Faversham was the Henri, Charles Richman the Julian, Guy Standing, Orloff; Wallace Worsley, Algic; Edwin Stevens, Baron Stein; George Osborne, Jr., Markham; Jessie Millward, Zicka; Margaret Anglin, Dora; Mrs. Thomas Whiffen, the Marquise; Ethel Hornick, Lady Fairfax, and Margaret Dale, Mion.

As a maker of remarkable "tri-star" combinations, Mr. Frohman again succeeds himself as the most courageous. We all can harken back to his triumvirate made up of Miss Maude Adams, William Faversham, and James K. Hackett, when the three appeared at the Empire Theater in "Romeo and Juliet." This was in May, 1899, and Miss Adams appeared as Juliet, Mr. Faversham as Romeo, and Mr. Hackett as Mercutio. The surrounding cast was no less remarkable. Orrin Johnson was Paris; George Fawcett, Escalus; W. H. Crompton, Montague; Eugene Jepson, Capulet; W. H. Thompson, Friar Laurence; R. Peyton Carter, Peter, and Mrs. W. G. Jones, the nurse.

Previous to this three-star combination of Mr. Frohman's there had been some of lesser importance; but eight years earlier, to be exact, on October 12, 1891, a truly remarkable trio appeared in a revival of "The Rivals" at the Garden Theater. Mrs. John Drew appeared as Mrs. Malaprop, the role with which she has been most closely identified with the later generation of playgoers; Joseph Jefferson played Bob Acres, and William Florence was the Sir Lucius O'Trigger. This marked Mrs. Drew's reappearance as Mrs. Malaprop, a part in which she first appeared on February 22, 1879, at the Arch Street Theater in Philadelphia, supporting Joseph Jefferson. The "tri-star" revival at the Garden Theater was not destined to be Mrs. Drew's final appearance as Mrs. Malaprop, for on the afternoon of May 7, 1896, at the American Theater, she again appeared in the role surrounded by a startling cast. William H. Crane was Anthony Absolute; Robert Taber, Captain Absolute; Joseph Holland, Falkland; Joseph Jefferson, Bob Acres; Nat Goodwin, Lucius O'Trigger; the late E. M. Holland, Fag; Francis

Wilson, David; Julia Marlowe, Lydia Languish, and Fanny Rice as Lucy. It is interesting to note here in passing that in the Garden Theater production of "The Rivals," in 1891, Viola Allen was the Lydia Languish.

At the heyday of the career of Niblo's Garden much fanfare was made of what was then considered a remarkably strong association of three-star players. These were James W. Wallack, Jr., E. L. Davenport, and William Wheatley, all three tremendous favorites of their time. On January 7, 1862, the trio appeared in "The School for Scandal," with Davenport as Sir Benjamin, Wallack as Joseph, and Wheatley as Charles. Julia Bennett Barrow, a beauty of the sixties, was Lady Teazle, and

A review of some famous names
in casts of famous plays going back
to early stage history in New York
City.

Mrs. Wallack was seen as Mrs. Candour. This combination was later to be seen in "Hamlet."

At Booth's Theater, at Twenty-third Street and Sixth Avenue, on the night of April 16, 1883, after much preliminary trumpeting emphasized the truly remarkable attraction of three famous stars in one performance, there appeared Tomasso Salvini, Clara Morris, and Lewis Morrison in "La Morte Civile," a popular play of the day, called in its English adaptation "The Outlaw." Interestingly enough, that splendid actress, whom we see still actively playing, Ida Vernon, was in the cast.

Of the later triple combinations, one remembers first that made up of Louis James, Frederick Warde, and Kathryn Kidder. Messrs. Wagenhals and Kemper were responsible for this association, which began its career in New England in September, 1898, coming to the Grand Opera House, here in town, for a short run, beginning September 26, 1898. Their first New York performance was "The School for Scandal," with Miss Kidder as Lady Teazle, Mr. Warde as Joseph Surface, and Mr. James as Charles. This performance was followed by revivals, in the order named, of "Julius Caesar," "Hamlet," "Othello," and "Macbeth." Miss Kidder was seen as Portia, Ophelia, Desdemona, and Lady Macbeth; Mr. James as Brutus, Hamlet, Othello, and Macduff, and Mr. Warde as Anthony the Ghost, Iago, and Macbeth. The performances were extremely commendable, and all three players received warm praise from the local critics.

A year later, at the same theater, another com-

bination made up of Miss Kidder and Mr. James, but with Charles B. Hanford replacing Frederick Warde, appeared in "The Winter's Tale." The newcomer, Mr. Hanford, played Leontes; Miss Kidder appeared as Hermione, and Mr. James as Autolycus. In this cast Norman Hackett was the Florisel and Mrs. Aphie James the Mopsa.

Next in order came a popular trio—Miss Odette Tyler, R. D. McLean, and Charles B. Hanford. The three formed a combination under the direction of Thomas A. McKee and began their tour at Louisville, Ky., on December 8, 1898. The repertoire consisted of "Othello," "Romeo and Juliet," "The Merchant of Venice," "Julius Caesar," and "The Gladiator." The three began their New York engagement at the Herald Square Theater on April 3, 1899, in "Othello," with McLean as the Moor, Hanford as Iago, and Miss Tyler as Desdemona. Richard Buhler and John Milton, incidentally, were in this cast. The following week the three were seen in "Romeo and Juliet," with Hanford as Mercutio, McLean as Romeo, and Miss Tyler as Juliet. Mrs. Frank A. Tannehill was the Nurse. A week later "The Merchant of Venice" was the bill, with Hanford as Gratiano, McLean as Shylock, and Miss Tyler as Portia. In this performance James Young was Salanio and Marie Drosnah, who was none other than Mrs. Hanford with her name spelled backward, was Jessica. The New York season of this trio closed with a really capable performance of "Julius Caesar," on April 21 and 22, 1899, when Mr. Hanford appeared as Marc Antony, Mr. McLean as Brutus, and Miss Tyler as Portia. These three weeks of Shakespeare in New York in such capable hands were used at the time by the Shakespearean enthusiasts to prove their assertion that always in New York there was audience for the plays of "the Bard," when they were adequately done.

A record of Shakespearean performances here in New York, at the hands of "three-star-combinations," would be in no sense complete without mention of a performance of "Hamlet" on the afternoon of May 21, 1888, at the Metropolitan Opera House, as a benefit to John Lester Wallack. The three stars were no less distinguished personages than Edwin Booth, who was Hamlet; Lawrence Barrett, who played the Ghost, and Helena Modjeska, who appeared as Ophelia. The remainder of the cast was gigantic in its distinguished names. Frank Mayo appeared as Claudius, Eben Plympton as Laertes, Lawrence Hanley as Guildenstern, Herbert Kelcey as Bernardo, Frank Mordaunt as Francisco, Joseph Wheelock as the First Actor, Charles B. Hanford as Rosencrans, Joseph Jefferson as the First Gravedigger, W. J. Florence as the Second Gravedigger, and Rose Coghlan as the Player Queen. It is small wonder that this performance drew to the theater 3,950 persons, and that the profits reached the immense sum of \$21,560.17. One of the few instances in which three male stars appeared as associates is found in the combination of the three Booths, Junius Brutus, Edwin and John Wilkes, when the brothers appeared in "Julius Caesar" in November, 1864, at the old Winter Garden Theater. This old playhouse was on the west side of Broadway, nearly opposite Bond Street. It was destroyed by fire in March, 1867.

MADAME CRITIC

LAURA HOPE CREWS came unto her own on the opening night of "The Phantom Rival," and, it is safe to say, not one person in that audience begrudged her the triumph, for she has worked hard and continually for it, being grateful for each step of the gradual advancement which has brought her nearer her goal. She has never been known to complain of the good fortune which enabled others to pass her earlier in the climb, but has continued perseveringly on, plodding and hoping. Each production in which she appeared has added new honors, and brought her nearer and dearer to the hearts of the public; and now—I must quote a remark overheard on the crucial night.

A lady in my vicinity confided to a friend that she would rather be Laura Hope Crews at that moment than any other actress on the stage. And the speaker was a woman supposed to be an excellent judge of things and people theatrical.

It was a new Laura Hope Crews who appeared in "The Phantom Rival." And as I watched her, I couldn't help but marvel over the wonders achieved by the dressmaker and hairdresser. Somehow, in other plays, Miss Crews did not have that distinguished touch in appearance that is hers in the new play. Her hair always annoyed me by its tendency to fly about, as though it had been too hastily done. But you should see its perfection in "The Phantom Rival." The lines of her head were brought out to the best advantage in a real coiffeur. Her gowns were beautiful and she wore them with grace.

"I never saw her look so pretty," ran the comment.

It would not be either true or fair to Miss Crews to say that she surprised us by her acting. We knew very well what she could do, for her years under the direction of Henry Miller were utilized to the greatest possible advantage, but Mr. Belasco has taught her the poise of an artist who is sure of herself; and the glamour of greatness seemed to hover about the pretty head.

Paul Armstrong is a brave man.

He proved this on the opening night of "The Heart of a Thief" when he boldly answered that hollow call of "author, author," which was started by a man in the row in front of me.

What a frightful thing it must be to be a playwright when that awful summons comes. At first the man who wanted the author spoke the word in a low tone. But with each repetition his demand grew louder, more imperative. Finally the entire house had taken up the idea that it would like to see and hear the author and necks were craned this way and that in the endeavor to locate the playwright.

It is such an unusual feat these days for an author to really appear that few persons actually believed that Mr. Armstrong would do so.

But he did.

It would have been so easy to have the stage director, or an actor, or anyone else but the person most concerned, walk out and in mechanical tones thank the house, but Mr. Armstrong refused to show the white feather; and, taking the audience at its word, thanked it, although at the very moment he was speaking the people who had clamored for his appearance knew that they didn't like his play and that they had just expressed their private opinion to that effect out in the lobby during the intermission.

No wonder the majority of authors have learned to beware that hollow cry, which too often comes from a spirit of curiosity, or mischief. Perhaps Mr. Armstrong understood the situation and thought he would pay them back in their own coin. At any rate, he was properly polite and appreciative, and I certainly admired his courage.

I really believe that our post-graduate education in crook plays is now complete. That seems to be a general opinion about town now. With the generous output of detectives and crooks, the play field will be raked so bare during the present season that they will have to give us something new next year. We know exactly how all the games are played. We have

been shown how to jab morphine into the arm, how to snuff up cocaine, how to open banks, win the confidence of unsuspecting and also suspecting persons in order to rob them, how to steal valuable prayer rugs, do the green-goods trick, how to get in and get out of lurid houses, how to kidnap children, how to drink ether, how to lie, rob and kill—what more, may I ask, is there left to learn?

Martha Hedman made a very lovely thief in the Armstrong play, and it was easy to understand how she could be so successful in securing victims to her beauty, but somehow we couldn't reconcile ourselves to the genuineness of Miss Hedman's pretense. We know her too well in roles of the ultra-refined type of young woman to be content to see her masquerad-



A SCENE FROM "THE HEART OF A THIEF," IN WHICH ROLF HAAGEN (PAUL DOUCET) MEETS HIS EARLY SWEETHEART, ANNA SWANJEN (MARTHA HEDMAN) AFTER MANY YEARS' SEPARATION.

ing in the role of a person just out of the Tomb, who doesn't even think of trying an honest life.

Miss Hedman speaks English with just a suggestion of an accent. I, for one, hope that she will not altogether lose this piquant speech, for it makes her doubly attractive. It is astonishing how quickly she has acquired this almost natural pronunciation.

Mlle. Dorziat, William Faversham's new leading woman, is another actress whose English is surprising. Mlle. Dorziat has never visited us before, and on this account we expected to be compelled to strain our attention in order to discover the English underlying a pronounced French accent. But Mlle. Dorziat might easily serve as a model of diction for some of our own well-known players, so beautifully does she pronounce her words. I cannot help think that she must have had considerable experience in the English language on the other side, for no one would suspect her of being a Frenchwoman.

It is only natural for the average theatergoer to standardize the markedly French accent of the English of Madame Sarah Bernhardt (spoken only in private, however, with the exception of thanks speeches) and Mlle. Anna Held, and some few may recall the English of Mlle. Hortense Rhea, whose decidedly French accent made her all the more fascinating. Madame Simone, too, of recent seasons, could not disguise her nationality if she wished. And Nazimova, a Russian, though speaking several other languages fluently, after some seasons right here on Broadway, cannot surpass the perfection in pronunciation of either Miss Hedman or Mlle. Dorziat.

Joan Sawyer came very near losing her dancing partner, Nigel Barrie, this season, but he finally turned a deaf ear to the persuasive offers of musical comedy and dramatic managers and decided to remain with the dainty Joan. This was a very wise decision on his part, both for his own sake and for Miss Sawyer's as well, for never, in all these dancing times, could two people be found who dance more perfectly together than Miss Sawyer and Mr. Barrie. They have even improved upon their steps of the Summer. It isn't often that a man of six feet in height can do that twirling figure under the arm of a little woman of five feet something, with such ease and grace as does Mr. Barrie. The pair have a beautiful dancing fantasy, "The Artist's Dream," with which they close their act.

The feminine portion of the audience went into ecstasies over Mr. Barrie in his wine-colored velvet painting jacket and flowing tie. He showed he could act too, as well as dance, and look handsome.

By the way, he has had far more stage experience than I knew.

It was he who sang with Venita Fitzhugh "I'm Here and You're Here" on the opening night of "The Laughing Husband," when it made an instantaneous success. He also appeared with John Drew in "Much Ado About Nothing," played opposite Grace George in "Half an Hour," and was leading man for "The Queen of the Movies." Quite a versatile young man, Mr. Barrie, and very charming to meet off the stage. Take my word for it. I know.

Are we getting back to the simple life?

As you stroll along the Broadway Boardwalk and stop to listen to the steam calliope as it passes, don't you wonder if you are really where you are? And don't you think you are seeing things when you look out at skyscrapers instead of sad sea waves?

MADAME CRITIC.

HAWAII MAY GET KAISER'S SOPRANO

Driven out of Germany by the war, Lucy Gates, coloratura soprano in Emperor William's Cassel Opera House, upon her return to New York this week declared that if she could not sing in the Fatherland during the war she at least was sure of an enthusiastic audience in Honolulu.

Miss Gates as a child spent several years in the Hawaiian Islands and is still remembered there. Queen Liliuokalani, the deposed sovereign of Hawaii, took a great fancy to little Miss Gates. Even as a girl the Kaiser's American soprano had an exceptionally clear, strong voice, and Queen Liliuokalani and her court often delighted to hear her sing.

John O. Dominis, Queen Liliuokalani's American husband, had died a few years before Miss Gates's visit, and the Queen often wept when her little entertainer sang popular American airs which her husband had sung

himself in times gone by.

When Queen Liliuokalani visited Washington in 1901-2 to press her claims for indemnity on the crown lands, she invited Miss Gates to come to the capital and sing for her. Although she received several subsequent invitations to visit Queen Liliuokalani in Honolulu, Miss Gates was unable to accept them, and her visit to Washington was the last time she saw "The Empress Eugenie of the Pacific" alive.

GENEVIEVE WARD STILL ACTING

Playgoers who are "getting on" will remember Genevieve Ward in "Forget-Me-Not," which has been revived during the past week at the Little Theater, says a London exchange. Many, however, may not know that the actress is still with us, and, despite her seventy-six years, is occasionally seen at first nights. Originally produced at the Lyceum in 1870, "Forget-Me-Not," with Miss Ward as the heartless Marquise de Mohriavart, was played 2,000 times. This suggests that the piece was highly regarded in those days. To-day it does not so strike the imagination, but, for all that, it actively holds the attention. The revival is in aid of the War Refugees' Committee, and the prices not more than 5s. and 2s. 6d.

"The work of art is to dominate the spectator," says Gilbert White, the American painter and dramatist. "Too often the spectator dominates the art."

Personal

AITKEN.—After a stage career covering twenty-seven years, Spottiswoode Aitken enlisted in the small army of players who have deserted the footlights to appear in motion pictures. While equally at home in comedy, farce, or drama, he has come to be best known on the screen in dry, satirical comedy roles, though here he has not the advantage of the native Scotch wit that made him remembered for these parts on the stage. Mr. Aitken first joined the Biograph Company, but when David W. Griffith, the "100,000 producer," left there for the Mutual, he succeeded in bringing Spottiswoode Aitken with him



Barony, N. Y.

MLLE. GABRIELLE DORZIAT,

Leading Woman with William Faversham in "The Hawk."

to play character and dramatic leads in the latter organization. He has appeared in all of the recent Griffith feature pictures and will next be seen as De Cameron in "The Clansman."

BELMORE.—Lionel Belmore, who was stage-manager for Sir Henry Irving during the last fifteen years of the great actor's life, and later in same capacity with William Faversham, has been engaged as producer for the new Punch and Judy Theater, Forty-ninth Street, near Broadway.

DORZIAT.—In this column appears a portrait of Mlle. Gabrielle Dorziat, the interesting young French actress, who with William Faversham is appearing in "The Hawk." The actress has been well received and has made a very favorable impression.

HANCHETT.—Julia Hanchett received a most glowing tribute from the Dayton, Ohio, press, when she finished a very successful season with the Manhattan Stock company in August. Miss Hanchett is one of our best known character actresses. Her work is always marked by finish and careful study. She has not as yet signed for this season.

JEROME.—Jerome K. Jerome, the English humorist and playwright, arrived in the United States to give readings from his books, "Three Men in a Boat" and "Idle Thoughts of an Idle Fellow" in the principal cities of this country. He will go as far West as St. Louis. Mr. Jerome has not been in this country since the production here of his "The Passing of the Third Floor Back" several years ago.

McCLURE.—Beatrice Baxter McClure, who was last seen on the stage with Max Figman in "The Man On the Box," has resumed her public recital work as a dramatic reader and recently signed a two-year contract to appear solely under the management of Henry C. Lahee, of Boston and Chicago.

WHITE.—Mr. R. H. Titherington, of the editorial staff of *Munssey's Magazine*, has been in Europe on a year's leave of absence. He has just returned to his desk, which has been filled meanwhile by Matthew White, Jr. Mr. White now resumes his post as dramatic editor, beginning with the December issue. Burns Mantle, who has been covering the stage for the *Munssey* during the past twelve months, will write special articles for the magazine.

"INTELLIGENT" VAUDEVILLE: ITS COMMERCIAL VALUE

"Intelligent Vaudeville? Pahaw! There's no call for intelligence in vaudeville," say some (and unfortunately a large portion) of the purveyors of "variety" entertainments.

"All well enough for an audience of 'high-brows,' they continue, "but we've got to please the people."

Their observations prove, truly enough, that intelligence is quite out of place in their scheme of activity; but if they could acquire some of this despised commodity and learn to use it, they would probably be much surprised to find that on the other side of the vaudeville fence—in the great field of the spectators—"intelligence" is eagerly welcomed and acclaimed.

It is the old story of inability to see things that are right under one's nose; and those whose business it ought to be to gauge accurately the measure of appreciation with which the vaudeville public greets the "material" put before it, seem to lack both discernment and judgment in that respect, or to suffer some sort of "paralysis of intelligence" when they come to estimate the commercial values of different "offerings."

Take the case of the large class of booking agents and managers who rate the relative values of acts merely by the amount of laughter or the number of "hands" and "calls" that the same receive. How absurd this is, and what a lack of "business" judgment it indicates, the exercise of a very little "intelligence" will show. Take two vaudeville acts—both "comedy" sketches, say—and one of them may be a "scream" greeted by a gale of laughter from start to finish, while the other holds the audience smilingly interested with hearty laughs occasionally.

Of the two acts, the first will be immediately picked by the aforesaid agent or manager as the "winner," while good judgment would show that the second is by far the more valuable commercially. The first may tickle the "risibilities" of the auditors more effectively, and in that sense "please" or amuse them more for the time being; but it carries no after effects and has little "drawing power," while the act that appeals to reason (more or less) and "makes them think," is the "box-office magnet," for it gives them something to talk about after the performance and they tell their friends about it. The "riot" leaves no definite impression on its auditors, and most of them probably could not describe it or tell what made them laugh half an hour after they leave the theater.

This is not arguing that the "scream" is not a good and necessary element of a vaudeville entertainment, but simply that it is not the better business proposition, and that the act that "draws" is (contrary to the usual vaudeville opinion) the "quieter" one. "They don't come here to think—they come to be amused," some "two-a-day" magnate comments cynically.

And does the said magnate really mean to assert that "thinking" plays no part in the amusement of even the "lowest brow"? If so, he belittles his own and his patrons' intelligence. What is the most popular of all athletic sports in this country to-day, but the one which requires for its enjoyment the greatest amount of "thinking"—baseball! Not the merely physical exhibitions of running, hammer throwing, etc., but the one which demands alert intelligence on the part of the spectators and a really high degree of the keenest mental exercise. Where would you find the crowd at a Fourth of July field celebration, at the "diamond," or watching the old-fashioned "chasing the greased pig" contest (if such an amusement were offered nowadays)?

No, Mr. Showman, you betray a weakness in both discernment and judgment by such remarks. "Make them think" as much as you can while amusing them otherwise—if you are looking for future patronage.

"The proof of the pudding is in the eating," and what sort of vaudeville acts are they which run for several years on the circuits but those which inculcate "thinking"? Are any of the "scream" class doing the same thing?

Of course, there must be relief and "variety" in vaudeville, and "our friends out front" don't want to keep their thinking-caps on all of the time; but they are far from being asked to do that at present, and the preponderance is now disproportionately held by the "thoughtless" act, with an absurd overrating of its relative importance.

It is by the artful combination and blending of the two classes of entertainment that the true "popular" act is produced. When it comes to the much detested serious or "heavy" dramatic offering in vaudeville, a similar error of judgment as just cited is seen.

About ten years ago the writer took part in a vaudeville presentation of the last act of one of the most powerful modern grand operas—Verdi's "Othello." The venture was far ahead of its time, as far as managerial acumen was concerned; but such was the effect of the little music drama on our audiences that at every performance, wherever we appeared, they listened with breathless attention. We opened at the Union Square Theater in an afternoon "tryout"

POPULAR MANAGERS

Colonel Clarence Buell owns and manages the Burnett-Buell, one of the most attractive and modern theaters in Missouri, for the size of the town, seats 1,000, and caters to the best attractions. On the opening night Colonel Buell was presented with a handsome loving cup by the citizens. The colonel is a jolly good fellow, good mixer and a good story teller. His varied personal experiences alone make interesting stories.

At an early age he ran away from his home in New York, going West to join an older brother who owned extensive cattle interests in Texas and Wyoming. He drove herds of wild cattle from Texas to Abilene, Kan., over the famous "Chisole Trail."



MR. CLARENCE BUELL

Manager and Owner of the Burnett-Buell Theater, Louisiana, Mo.

Those were the days of the buffalo and the "Inga." The trail was made by "Nature's engineers," the buffalo, the elk and deer.

Colonel W. F. Cody (Buffalo Bill) was United States Government Scout, and spent much leisure time in the Buell camp, as did "Wild Bill" Hickock and Major Frank North. In association with these noted Western characters, Colonel Buell had many thrilling experiences. He joined Buffalo Bill's "Wild West" and went to Europe with the show in 1897, exhibited at Earl's Court, London, six months, then went to Paris. Returning to America, he remained with Buffalo Bill two seasons, showing on Staten Island.

Colonel Buell always extends the glad hand to the White Top Fraternity, many of whom are in advance of attractions playing the Burnett-Buell.

without an announcement, and throughout the performance not a rustle or murmur could be heard—a sure proof that they were not bored. At the tragic close, the tribute of awe-struck silence was the most powerful testimony that could have been given; and yet a few weeks was all the booking that we could secure.

The reports sent in of the offering described it as a "quiet" act, and that settled it! No regard was given to its impression on the audience or anything else: they had a "label" for it and they stuck it on. It is not denied that there is room for comparatively few of such productions in vaudeville, but there was not, and never had been, anything in its class at that time, and even now it would have the utmost difficulty, no doubt, in getting "on."

These few observations are "thrown off" with no desire to "bark the skins" of any except those who persistently ridicule the introduction of "legitimate" offerings into vaudeville and belittle the same; so let them keep "clear" while this "club swinging" act is on. If it makes them think a little, we'll be satisfied.

DELANE HOWLAND

It is really astonishing that natural playing could in Paris make an impression upon the public, for the Parisian has no internal organ for the perception of the natural, and for the discrimination of affectation from the sincerity of woman.—MAX NORBAU.

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"COMMERCIALIZED CRITICISM"

The so-called "dramatic critic" must go! —New York Review.

IN almost magical response to the Messrs. SHUBERTS's *Review*, two of the most widely known critics in New York retired from the papers which employed them. We refer to Mr. ALFRED J. COHEN, better known as ALAN DALE, and to Mr. ACTON DAVIES.

Theatrical reviewing, we are told, is to be placed on a new footing. It is to be largely a matter of give and take. The personal style of criticism is to be abolished, and mere superficial notices of a production are to appear the morning after a new play: in return for which managers will be permitted to occupy as many pages of advertising matter booming their own plays as they choose to pay for.

THE MIRROR not many months ago printed an article from the pen of an experienced manager and press agent, giving full particulars how this matter is arranged between the representative of a manager and the representative of a daily paper. "You pays your money and you takes your choice."

Mr. COHEN retires from his tripod with a parting shot at "commercialized criticism."

Whichever way we may look at this newly developing phase of the relationship between newspaper and the playhouse, no one is more directly to blame for the change than ALAN DALE himself. It is he that has done more to degrade theatrical criticism and deprive the stage of its claim to respect as an institution of dignified art in the United States than all other influences combined.

Mr. COHEN attracted attention by his flippant way of dealing with players, playwrights, plays, and play-producers; by the injection of the distinctive personal note, and by the utter disregard of persons or feelings. The one consideration of his reviewing was himself.

Now, nothing is easier than to attract attention by ridiculing an accepted institution, unless it is to level the shafts of satire, with callous disregard for consequences, at a poor-devil player who cannot defend himself.

Right there Mr. COHEN achieved his most brilliant successes. There was a time, ten or twelve years ago, when this at-times brilliant writer could stab an actress with a phrase, throw an actor

into hysterics, ridicule a dramatist off the stage, or ruin a manager's investments.

The worst of it was that ALAN DALE found a lot of imitators all over the United States who lacked his bite, his qualifications, and experience, and were only the hollow echoes of his voice, but who helped to set up a standard of theatrical criticism that was little above a slangy baseball report, and, incidentally, debasing of the stage to the level of the prize ring.

From ADDISON to WILLIAM WINTER, dramatic criticism had at least the virtue of literary style and the dignity of judicial thought. But with neither a correct understanding of the importance of drama, nor the qualification to analyze its elements and form of construction, intent only on saying something that should appear smart—even if it were only the scintillations of the gutter—this school of critics completely vitiated the aesthetic taste of American playgoers and left the field desolate.

Such form of criticism would not be tolerated if directed against painting, music, architecture, or any other species of art; but every unlicked cub reporter had his fling at the drama, and there was none to rebuke him.

One sincere and competent critic has it in his power in every community to create a following for himself in behalf of good plays. A persistent policy of upholding the best art ideals in the drama creates its own disciples, and an appeal to the serious and intelligent portion of a community quickly leads to the establishment of a worthy standard.

We cannot, and do not, blame managers for protesting and doing what they can to abolish the ALAN DALE style of destructive criticism. The wonder is that they endured it as long as they did. If now dramatic criticism in the daily New York press is to be supplanted by a form of reviewing dictated by a commercial *quid pro quo*, it is only what was to be expected.

As a rule, managers do not object to intelligent criticism which analyzes, praises what is good, and points out what is faulty and weak; but they are not to be blamed if they resent unwarranted attacks upon their business and their players, seeing the stage gradually undermined and degraded to the plane of athletic sports, yacht racing, and pugilism.

Whatever the commercialized press may do for the present to abolish dramatic criticism, there will always be a place for a brilliant writer to surround himself with a powerful following of readers devoted to the stage; and out of the conditions of to-day a more dignified manner of dealing with the theater will surely develop.

It is not for Mr. DALE to speak of "commercialized criticism." He has gone as far as any man in his position can to commercialize his point of view and method; not by selling himself to managers, but by profiting by the applause of the unthinking, who laugh at the thrust which inflicts a pain.

A ONE-SIDED APPEAL

WE have received from Mr. WILLIAM FAVERSHAM and the London *Stage* a request to give publicity to an appeal for the aid of English actors whose families require help as a result of the war, and alleviate the effects of unemployment among English and French actors.

Mr. FAVERSHAM asks our actors not to appear at benefits of any kind unless 10 per cent. of the receipts are donated "to the English and French actors' war fund," whatever that may mean.

The attempt to enlist American players in this cause would be commendable if it were not so partisan. The appeal were better addressed to the English and French players on the American stage. The plain truth is that they—especially the former—have far the better of it. It is a common phenomenon nowadays to see English actors filling the casts, and American actors sitting in front viewing the performance, themselves out of employment and almost as much in need of charity as the English victims of the war. That is the plain truth.

But if the prosperous English players on our stage wish to contribute to the English and French actors' war fund, there is no need of a widespread appeal to the profession.

Nothing stands in their way of calling a meeting of all English and French players at a convenient hotel and assessing themselves for the benefit of the fund. The more money they raise the better.

But if this is an appeal on the broad ground of general charity, the funds raised should not be restricted to the English and French "war fund," but should be equally distributed among the actor-victims of other nations involved in the war.

That would be true charity.

CLAIMS RIGHT TO TITLE

Editor DRAMATIC MIRROR:

Sir.—In a recent issue of THE MIRROR I note that Mr. David Belasco is to make a production of "The Phantom Rival" at Baltimore, Md., this week.

In 1907 Mr. Sager Dean and I appeared in an original farcical playlet written by Sager Dean, entitled "The Phantom Rival." We continued for several seasons to use this playlet with marked success. If you will look up the back numbers of your paper you will find that you published a seven-inch card across the eighteenth page of DRAMATIC MIRROR Sept. 28, 1908, announcing the tour of Lillian Hale and company presenting "The Phantom Rival," assisted by the author, Sager Dean.

The title, "The Phantom Rival," belongs to us, and we intend to protect our rights in this matter, as we shall use this playlet next season when I return to vaudeville. It seems necessary to mention that I have for seven years used the title, "The Phantom Rival," and have a prior claim to that title which is our property. I shall thank you if you will mention these facts in your valuable paper.

Very truly yours,

LILLIAN HALE (Dramatist).

En route Sam Bernard Company, "The Belle of Bond Street."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-box or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

ALEXANDER POPE, Massachusetts.—Is about to close on the road. Indefinite.

BERTL M.—Walter Scott Weeks, Merrimack Square Theater, Worcester, Mass.

E. B., New York.—"Robert Warwick's" real name is Robert Taylor Blon. He was born in Sacramento, Cal., 1878.

F. B. SUMPLE, Colorado.—We have no trace of George W. Hoyd. With what theatrical attraction was he last?

L. E. A., New York.—Caroline Miskel Hoyt died Oct. 2, 1898, in New York city, at twenty-five years of age.

BAONZ FAVERSHAM, N. Y.—Rowden Hall is appearing in stock in Roanoke, Va. Mac Desmond, also in stock, is at the Poli Theater, Worcester, Mass.

H. LUCILLA, Illinois.—"Garden of Peaches," a condensed version of "Iola," is to open shortly in vaudeville. Minerva Coverdale plays the leading part.

"INTERVIEW," Washington, D. C.—"The Ham Tree" appeared at the Columbia in about 1904. No record of Stewart Baird. Alan Muddle played in "The Arcadians."

MISS MARIE GLACK, New York.—Cecil Spooner is at the Majestic Theater, Jersey City, Oct. 8-10. For information asked about Belle Adair, address Bert Hanna, Clair Film Company, 126 West Forty-sixth Street, New York city.

H. P., Philadelphia.—"The Holy City" received its first presentation Jan. 30, 1903. The leads were played by the following: Iva Merlyn as Mary Magdalene, John Westley as John; Edwin Arden as Barabbas, and Hugh Ford as Judas. Miss Carolyn Gates at the present time is not playing. Her address is Hotel Bristol, 123 West Forty-ninth Street, New York.

LEO SHIDMAN, Columbia Univ.—Since her English-speaking debut as Hedda Toeman in "Hedda Gabler," Nov. 13, 1906, at the Princess Theater, Mme. Nasimova has appeared in the following plays: "A Doll's House," "The Master Builder," "Little Myself," "The Comet," "The Other Mary," "The Fairy Tale," "Comtesse Coquette," "The Marionettes," and "Bella Donna."

G. M. H., Rochester, N. Y.—We have no record of Eva Francis appearing in vaudeville. George Parsons, Jeanette Horton, and Eva Francis did not appear in the original "Seven Keys to Baldpate." (2) Leonie Dana and Viola Dana are sisters. (3) May Vokes has the lead in the Chicago company of "Pair of Sixes." (4) We do not know Thomas Emory's present whereabouts. (5) Earle Williams was well known on the legitimate stage before he joined Vitaphone forces.

H. V. WAREFIELD, Washington, D. C.—The play, "The Phantom Rival," of which Mr. Leo Ditrichstein made the American version, is of Hungarian origin. Mr. Ferenc Molnar, the author of the play, is also the author of "The Devil." The original version of "The Phantom Rival" was, after some delay, first produced in the Hungarian language in Budapest on Nov. 9, 1912. The first performance of the piece in German took place at the Royal Hofburg Theater in Vienna on Dec. 23, 1912, under the title of "Das Maerchen vom Wolf." The play was subsequently produced at the Lessing Theater in Berlin and at a great number of other theaters throughout Germany and Austria.

M. L. G., Los Angeles.—"Too Many Cooks," a farce-comedy in three acts, was produced at the Thirty-ninth Street Theater on the evening of Feb. 23, 1914. The author, Frank Craven, played the leading role. The cast as originally produced in New York was as follows: Alice Cook, Inez Plummer; Mrs. Cook, Mattie Keene; Mr. Cook, Martin Mann; Louise Cook, Jennie Weatherby; Emma Cook, Bessie Omand; Bertha Cook, Virginia Erwin; Mary Cook, Bessie Fischer; Walter Cook, Charles Fischer; Joe Cook, Philip Fern; Louis Cook, Philip Hillman; Ella Mayer, Eva Condon; Albert Bennett, Frank Craven; Frank Andrews, John Cromwell; George Bennett, Edward McWade; Simpson, Jonathan Kieff; "Uncle" Ben Wilson, George Williams; Pete, Ralph Howard; Bill, Ford Wilson; Tom, George Stillman; Minnie Spring, Gladys Coburn.

ON THE RIALTO

Some men are incapable of being daunted. We had always considered the cleaning of the New York Theater's exterior too formidable a task to even be attempted until A. H. Woods came along. Perhaps he is circumventing any hostile attitude which might lurk in the critic's mind toward his forthcoming production there of "Big Jim Garrity." It may be that this season cleanliness is next to godliness as far as a play is concerned.

Our congratulations to Richard Walton Tully. A Toronto news special says that the engagement was announced there recently of Miss Gladys C. Hanna, daughter of the Rev. J. A. and Mrs. Hanna of Midland, Ontario, to Richard Walton Tully, the American playwright, author of "The Bird of Paradise," "Omar the Tent Maker," and other plays. His first wife, from whom he secured a divorce three weeks ago, was Eleanor Gates, author of "The Poor Little Rich Girl" and other plays.

The circumstances under which "Evidence" was written presents an unusual case in theatrical annals. The authors, J. and L. du Rocher MacPherson, are brother and sister, but they merely completed the play as planned by a sister now dead. She virtually gave her life to writing for the stage, as her close application to it broke down her health. Now that the play, a memorial to their sister, has been produced, the authors intend to retire to their respective abodes, which are far afield from playwriting.

By a peculiar coincidence, Walker Whiteside and Norman Hackett played against each other last week at neighboring theaters in Pittsburgh, the former in "Mr. Wu" and the latter in "The Typhoon," both Oriental plays. On Wednesday afternoon Mr. Hackett and his company were guests of "Mr. Wu," and on Thursday afternoon Mr. Whiteside and his company watched the Hackett players in Whiteside's former success.

Edmund Goret is probably the first example of an English actor who has left his company in this country to join the colors. Mr. Goret, who is but nineteen years old, recently came over with the "Dianell" company, and had intended to join Mrs. Patrick Campbell's company in "Pygmalion." He left the George Arliss company at Salt Lake City last week and came direct to New York prepared to rehearse with Mrs. Campbell. During the intervening few days he received a cable from his father in London, stating that an application made by the father to Lord Kitchener for a commission in the English Army for his son had been granted.

Leo Dietrichstein seems to be about the only writer for the stage who doesn't write down to the public. He writes with distinction, with elegance, and with charm. His successes are worth while successes. He remarked the other day that no man was too intelligent for the American public, which is deserting the theater because they are served the dramatic fare of the hotel lobby, the half-baked sociologist, and the sex-mad author. Every other department of life makes precise and substantial advance, but the theater is in a backwater for the reason that its people lack culture, they do not read and lacking social standing meet no one worth while. There is one play on Broadway advertised as a "great play" that handles a great theme without a scintilla of class. It is full of technical stage tricks, but beauty of diction, elevation of thought, inspiring imagination it lacks as completely as a sandpile. As to its theme, it discovers with a flourish of trumpets ideas that are inscribed on Babylonian bricks. The comedian and the jester may be entertaining by original constitution, but the man of culture, the thinker and the seer must be developed by study, by thought, by acquaintance with what has already been written, and by a reverence for great minds and great characters. An angel with a flaming sword bars the boundaries from the paradise of true distinction. John Galsworthy has never written a Broadway hit, but there is more true celebrity, more qualities insuring respect in the little finger of his writing hand than in all the wealth, the theaters, and the money-making entertainments of our panders to the ideal of "entertainment."

"ALAN DALE" RETIRES

(From the New York "Times" of Oct. 3.)

Alfred J. Cohen, the dramatic critic who writes under the pen name of "Alan Dale," has severed his connection with the New York American, and announces the fact in the amusement advertising columns of the newspapers this morning. In explanation of the announcement, Mr. Dale—as he is generally known—said at his home in Bayville last night:

"I resigned yesterday from the American after nineteen years of service, because I want to die game as a critic and will not consent to be a slop writer. It seems to me that an era of commercialism in journalism has set in and I do not want to be in it."

For more than a year there have been rumors of a disagreement between W. B. Hearst, owner of the American, and his dramatic critic. The Hearst newspapers have made a specialty of large theatrical advertisements, and Mr. Dale's criticisms have frequently disagreed with what other writers on the American had to say about the entertainment thus advertised.

Mr. Dale said he resigned several months ago, but after a talk with Mr. Hearst, who increased his salary, withdrew his resignation. Last week, however, when "The Law of the Land" was produced at William A. Brady's Forty-eighth street Theater by George Broadhurst, the author of the play, Mr. Broadhurst wrote to Mr. Hearst, saying that he was making a serious effort to produce a serious play and that he would prefer that some "less slipshod" writer than Alan Dale be sent to review the first performance.

He knew nothing of this letter, Mr. Dale said, until he went to the Forty-eighth street Theater, and asked why his usual first-night tickets had not been sent. He was told that they had been sent to the American direct. He did not attend the opening performance, and Miss Ada Patterson, a special writer on the Hearst papers, reviewed the play.

The next day Mr. Dale said he went to Mr. Hearst, and, saying that he had heard of the letter written by Mr. Broadhurst, asked for an explanation. Mr. Hearst replied that he had read no such letter from Mr. Broadhurst and knew nothing about it. That evening at the Comedy Theater he (Mr. Dale) met William A. Brady, who assured him that he had had nothing to do with the sending of the letter by Mr. Broadhurst, and that he regretted its having been sent, adding that Mr. Broadhurst had called for Europe and could not be reached to give his side of the story. Mr. Dale said he then sent in his resignation.

"This could hardly be called the cause of my leaving," said Mr. Dale, "but it was the final straw of a number of disagreeable incidents of much the same sort."

When Mr. Dale's statement was brought to the attention of the American, the managing editor made this statement:

"There has never been on the American anything but the highest appreciation for both Mr. Dale and his articles."

"The only 'commercialism' involved in Mr. Dale's case was a difference of opinion between him and the management of the paper as to the amount of his compensation. Mr. Dale has been on a salary arrangement which contemplated contributions from him to the New York American newspaper and the Cosmopolitan magazine."

"In order to differentiate the work and the payment, Mr. Dale was informed that he would be paid by space, according to the following letter from the general manager:

New York, Oct. 3, 1914.

"Mr. Alan Dale,
Dear Sir.—We would prefer to have with you a space in preference to a salary arrangement, and suggest a compensation of \$25 a critique."

"In order that this may not interfere with any of your immediate plans, the change need not go into effect before Nov. 1."

Yours very truly,

S. B. CARVALHO,

General Manager.

"Mr. Dale is apparently dissatisfied with this arrangement, but the American has not and never has had any dissatisfaction with Mr. Dale."

"THE BATTLE CRY"

Shuberts to Produce Dramatization of Novel of Same Name—Wm. Farnum in Leading Role

The Shuberts are shortly to produce "The Battle Cry," a dramatization of the popular novel of the same name. William Farnum has been engaged to play the leading role, that of "Bad Anne" Haver. Grace Hamilton will be seen in the leading feminine role.

WILLIAM FARNUM HURT

William Farnum, who has been engaged for the leading role in "The Battle Cry," broke his arm in a fall from his horse during a furious gallop at Fort Lee last Friday morning. He was taken to his home, where an X-ray examination revealed a very serious fracture. It will take several days before Mr. Farnum can resume his rehearsals.

OTIS SKINNER BEGINS SEASON

Otis Skinner opened his season under the management of Charles Frohman at the Nixon Theater, Atlantic City, last Friday night in a new play by Jules Eckert Goodman, entitled "The Silent Voice." The production will shortly be seen in New York.

ENGLISH ACTOR-WARRIORS

The London *Evo* publishes a list of English actors who have volunteered or been called up for service:

Captain Pat. A. Beckett, Royal Garrison Artillery.
Lawrence Anderson, Westminster Dragoons.
Robert C. Angus (manager of the Navy, Glasgow), Army Ordnance Corps.
G. M. S. G. A. Ansell, (Gaiety staff), London Electrical Engineers, R. E.
Arculus, Cheshire Regiment, lying wounded at Colchester Hospital, Sheld.

George H. J. Austin, H. M. S. *Agile*.
Wilfred Barnard, *Evo* editorial staff, London.
Hilda Briggs.
George Barrett, Royal Navy.
Sir William Bosa, chairman of the *Evo*, Ltd., Tenth Hussars.

Arty Balthurst, Eleventh Battalion Royal Fusiliers.
Billy Bennett, Sixteenth Lancs.
Sidney Bennett, *Evo* representative.
Hoyes Carleton.
Lewis Casson.
Clement.

Arthur Clegg.
Herbert W. E. Cox (Gaiety staff), London.
Electrical Engineers, R. E.
Len Crummond (acting manager, Palace, Bath).
North Somerset Yeomanry.
Scott Gray.

Bernard Cresswell, Eleventh Battalion Royal Fusiliers.
Robert Darnley, Stanselander Help Force.
Kyrre Dellar.
Hester Despres, son of Frank Despres, editor of *Evo*, Tenth Hussars.

C. Clifford Dickinson, Queen's Yeomanry.
Doris Drew.
Lee Dwyer, London of Frothingham.
H. R. Elcock (artist on *Performer* staff).
Second West Dragoons.

Leslie Fairfax (late manager of Palace, Bath).
Scottish Rifles.
Bertram Forth.
J. W. Glinbury (artist on *Performer* staff).
First C. B. Royal Fusiliers.

G. Goodrich.
Colin Haslewood, "B" Squadron, Staffordshire Yeomanry.
Burrill M. Heaton, H. M. S. *Improbable*.
H. Hilliard.
Halliwell Hobbes.

James J. Kaye (Gaiety staff), London Electrical Engineers, R. E.
Cecil Kennard, Eleventh Battalion Royal Fusiliers.
H. C. Lloyd.

Frederick Lloyd.
Robert Loring, Flying Corps.
Richard R. Mason, C. Company, Fourth Battalion Lincolnshire Regiment.
Frederick McLean (Gibson's Claret), Hussars.

Charles Macdonald, National Reserve.
Douglas Maclean, Eleventh Battalion Royal Fusiliers.
Tom McNeill.
Lee Nicholas.

O. C. Ommannery, Eleventh Battalion City of London Rifles.
Hugh Owen.
H. C. Payne, Devon Regiment.

Frederick Parnell, Second King Edward's Horse.
Brie Rickman, *Evo* editorial staff, Yeomanry.
Eric Roper, Eleventh Battalion Royal Fusiliers.
Frank Baker, Connaught Rangers.

A. W. Savar.
J. Sagar-Anderson, H. M. S. *Field*.
Percy Shaw.
Wilfred G. Stanford, Special Reserve of Officers, Fourth Battalion King's.

G. Lord Thomas, Royal Navy.
Samuel Thorndike.
Frank Thornehill.
Charles Trevor.
Harry Wagner.

Richard Winslow (stage-manager of the London Theatre), Royal Navy.
Charles Woodhouse, Victoria.
Norman Wrighton, Middlesex Yeomanry.
Athol Yates, Eleventh Battalion Royal Fusiliers.

Perceval Young.
Charles Youngusband (acting manager of the Alhambra).
(We miss the name of Guy Standing, who is serving in the naval reserves.—Ed. Mirror.)

COHAN BUSY ON NEW FARCE

William Collier to Appear About Thanksgiving in Specially Written Offering

Last he became unfamiliar with the field of playwriting in which he has been eminently successful, George M. Cohan is busy upon a new farce in which William Collier is to appear about Thanksgiving. No details of the play have as yet been given out from Mr. Cohan's factory.

Mr. Collier was originally scheduled to appear in New York this season in "Forward March," the musical version by Frank Craven and John L. Golden of Winchell's Smith's "Love Among the Lions," in which he was seen out of town last Spring. This plan has been abandoned, owing to the belief that the musical comedy was hardly up to metropolitan standard.

FRENCH DRAMA SEASON CERTAIN

Lucien Bonheur, president of the French Drama Society, has announced that the organization will open its season on Nov. 10, with a performance of Romain Coolus's play, "Une Femme Passée." At first it was thought that the war would prevent the season's opening, but Mr. Bonheur has received word from Paris that all the actors he engaged in Paris will by November have reached this country.

"SILK STOCKINGS" CO. ARRIVES

Cyril Harcourt and the London company which is to present his play, "A Pair of Silk Stockings," as the opening attraction of the Little Theater beginning Oct. 20, have arrived in New York. Besides Mr. Harcourt, the organization includes M. Hamley Clifford, Sybil Carlisle, Mary Glynn, Barbara Allen, E. Clayton Greene, Kenneth Douglas, Edward Douglas, Lawrence White, Caroline Bayley, and Walter Macewan.

The PUBLICITY MEN

Claxton Wilstach is effectively flourishing a quill for the Punch and Judy Theater, which will open shortly.

Lee Kugel is doing the publicity for "The Iliad Domina," the first production of Andrew Lloyd's season of opera comique.

The splendid notices for Walker Whiteside in "Mr. Wu" are to the credit of Charles H. Brown.

Foster Moore has been sent in advance of H. H. Fraser's "A Pair of Brass" company, which opened Sept. 18. H. J. Jackson is back with the attraction.

Robert Leland is doing the press work for the New Age Theater Society, the organization that is promoting Boston's municipal theater.

Rodney Richmond has been placing all of the publicity for the British Imperial Club and is now exploiting the benefit to be given at the Lyceum Theater for the Prince of Wales Fund.

Agents who have been fortunate enough to meet Horace H. Herr in Indianapolis will be glad to hear that the proprietor of the Indiana Daily Times (formerly the Sun) has made him managing editor in fact as well as in name.

Having prepared the way for Charles Frohman's three-star combination, William Gillette, Blanche Bates, and Marie Dore, in "Diplomacy," William Bartlett, hereafter will go in advance of John Drew in "The Prodigal Husband" on a tour which will take him to the Pacific Coast.

Opinions of Owen Johnson on dancing, suffrage and other activities of women are being dispensed by John McManis in Baltimore, where "The Salamander," which he represents, is being played this week, before coming into the Harris. Also Mr. Johnson's name is signed to the herald in the theaters.

Miss Bessie Livingston, utterance and press agent, continues her labors for humanity. She has been retained by the Prince of Wales Relief Fund as official conciliator of public opinion. The immediate result of her first efforts was the receipt by the committee of three dozen patent coat hangers for the generals at the front, and forty gallons of very good whisky for medicinal purposes only.

Report says that Jack Lait, once time an author, is preparing for the Winter to taking a job. It seems that "Lait Wanted" demonstrated conclusively in two companies at the opening of the season, that the public didn't care about Mr. Lait, worry over the "poor little comedian." Then Nat Goodwin was to appear in a new Lait play, but he is going out some more in "Never Say Die." Now Mr. Lait is going out himself, ahead of Harry Lauder.

Castling an anchor to windward, John W. Hall has come about in the harbor of Des Moines. And since William T. Hodge is now in Boston, it may be inferred that the Hooper comedian will not have Mr. Hall dispensing publicity for him this year. He, indeed, John has taken an advantage of an offer from the Register and Leader in Des Moines, and, in the language of Ralph Graves, for a while now he won't worry about where he is not going to sleep the next night.

Speaking of the way our friends help us, "It Pays to Advertise" is certainly fortunate in the opportunity to give a special performance in Baltimore under auspices of the Sun. The business end of the paper, as managed by us here, is eager to have the idea of the play spread about in Baltimore. And so the company took a special jump down there after the performance on Monday night, gave a performance in the Academy of Music on Tuesday morning at 10, and immediately after that embarked for New York, to continue its run uninterrupted. Now when Edwin Wallace comes to count up "the number of times" will he include that? We think he will. Anyhow, the Sun has done some wonderful publicity for the play, Mr. J. O. Landon doing the writing. (We use the "Mr." out of respect to his position as D. R.)

The ingenious Loney Haskell, wearied of the conventional bluffs by which he sought to boost his attractions, sought the double exposure of police stations and entertaining reporters last week for his "chickens with the monkey face." The other night Loney decided to take in the four himself from its recent outside the Victoria, where it has been entertaining those who sought diversion from the war talk on the other corner. No sooner had he reached the cage when an athletic negro happened along very conveniently. What did the negro do? Why, man, he just dove grabbed that bird and away he ran, with Loney and his army of employees after him. The chase might have extended up and down Broadway and back to the stage door successfully had not an unimaginative policeman possessed upon the negro and arrested him for disorderly conduct. At the station, however, Loney refused to press the charge, and the negro departed richer by five dollars.

THE FIRST NIGHTER

"The Phantom Rival" a Brilliant Production—
"Evidence" Old-fashioned Play—"Heart
of a Thief"—"The Money-
Makers," etc.

"THE PHANTOM RIVAL"

Play in Three Acts by Ferenc Molnar.
American Version by Leo Ditrichstein.
Produced at the Belasco Theater, Oct. 6,
by David Belasco. Scenery by Ernest
Gros.

Sascha Tatichoff Leo Ditrichstein
Frank Marshall Malcolm Williams
Dover, an author Frank Westerton
Marie, an actor Leo Millar
Parnold, secretary to Mrs. Van Ness, John Redoulou

Oscar J. M. McNamoe
Walters Louis Pionelli
Louise Marshall Miss Crews
Mrs. Van Ness Lila Hurler
Nurse Anna McNaughton
Maid Ethel Marie Basse

Time—Jan., 1914. Place—New York City.
Act I.—The cafe in an uptown hotel at 5
p. m. Act II.—Scene 1—A living room in Mrs.
Marshall's home. 6 o'clock of the same evening.
Scene 2—The hall of the Van Ness mansion.
Scene 3—The street in front of the
lamp-post. Scene 4—Mrs. Marshall's home
again. Act III.—The same room again three
hours later.

Of this performance I can conscientiously speak in terms of unqualified enthusiasm. "The Phantom Rival," by the author of "The Devil" and "Where Ignorance is Bliss," should prove one of the conspicuous events of the season. Mr. Ditrichstein makes his debut as a Belasco star, and it may be said that few have deserved his distinction better. He finished the first night an established headline favorite in a character in which he demonstrated a preternatural quality seldom seen outside of Europe. He plays five distinct characters.

The first scene takes place in a New York restaurant, where the thesis is laid that every woman has somewhere in her heart a lingering fondness for the first man that ever avowed his love.

At a near table Frank Marshall and his wife quarrel. He is jealous of everybody who looks at her. By persistent badgering he makes her confess that once upon a time she had met a man at another table, Sascha Tatichoff, a highly prosaic individual. They continue their quarrel after they arrive home, and by persistent torture husband makes her dig up an old letter of Sascha, which she has treasured all these years as a memorial of her first girlish affair. The letter is prosaic as the writer. He simply bids her farewell, as duty calls him home to Russia, where he hopes to become a great soldier, a statesman or artist, and then return to her. It is so commonplace that even husband is satisfied. (Parenthetically, I must remark that Mrs. Marshall really has no past and is a perfectly innocent woman.) But the exciting events of the evening have put her in a strange mood, and the meeting at the restaurant and the old letter assume an importance out of all proportion to the truth. And while Mrs. Marshall nestles alone by the fireside of her fashionable apartment until time to dress for a reception late that night, at which she and her husband are to meet a great Russian general, a distinguished Russian statesman and a famous Italian singer, she lives the scenes incident to the reception.

She meets the great Russian general, and it is Sascha; she meets the distinguished Russian statesman, and it is Sascha; she meets the famous Italian tenor, and it is Sascha; and she meets him once again in the street as they depart for home, in the person of a wretched one-armed beggar.

Note that it is all pure fancy translated into living action, and think of the opportunity all these impersonations give Ditrichstein, who jumps from one disguise into another. In each she sees the perfected result of her casual relation with the prosaic Sascha as outlined in his letter of farewell. Then, when by a lightning-like change, we see her again at her fireside after all the stirring scenes she has dreamed, comes the reality. Sascha, in his true form, calls at the house to submit some legal papers to her husband. Left alone with him the unheroic qualities, the utter drab hue of his mentality, his common manners, his true proxy being, reveal themselves to her in all their barrenness. She is glad when he goes and says: "I don't think I'll go to the reception. Somehow, I seem to have been there already this evening." And the curtain falls.

The effect is delightful, for the play is unique in interest and the acting of the first order, with Laura Hope Crews at her best as Mrs. Marshall, and Malcolm Williams most admirable as the husband.

There is a moral in this comedy without a sermon. It hangs together by a thread of purposeful drama. It refutes the sardonic axiom that a woman's first love is her only love, but it shows what strange creatures women are to cherish old letters from old admirers who would become heroes and turn out Saschas. Also, how their imaginations in sub-conscious operation make of their Saschas great generals, great statesmen, and great singers. When they awake to the reality they turn with reinforced devotion to their second choice.

However, aside from the play, much of its success is due to the playing and the support which Mr. Ditrichstein obtains

from Miss Crews. With just the veriest trifle more authority in her work, she can fill a place all her own, for she has the power of expressing pathos and she can bubble over with high spirits; her laugh is infectious; she accomplishes results in comedy by suggesting it where others fail in expressing it. She is charming, and particularly so in "The Phantom Rival."

"THE MONEY MAKERS"

Play in Three Acts by Charles Klein. Produced by Selwyn and Company at the Booth Theater, Oct. 5.

James Rodman Emmet Corrigan
James Rodman, Jr. Felix Krembs
Ronald Harridge Eugene O'Brien
Keith Rodman Calvin Thomas
Goltard Walter Kingsford
Van Nittari Echlin Gayer
Harridge, Sr. Dodson Mitchell
Johnson Theodore von Elts
Heinricks Prentiss Evans
Emily Rodman Alexandra Carlisle
Sascha van Nittari Eva Coulsen
Mrs. Pierson Margaret Wycherly
Hulstrod Burton Churchill
Dr. Rosatter Joseph Adelman
Dr. Lemoyne Alfred Hudson
Dickson Lionel Herans
Sturges Eugene Fraser

That a change of environment quickens one's perceptions is a philosophy generally accepted as indisputable. Therefore, when we read that Charles Klein was taking up his residence abroad in order to gain a clearer perspective of life in America, we naturally believed that the unassailable argument would again bear fruit, that the next play by this skilled craftsman of the theater would reflect in exact focus some great and significant problem with which this country is at present teeming.

Unfortunately, however, "The Money Makers," having for its theme the effect of tainted riches upon society and the individual, does not present such a problem, and so we are unable to judge whether Mr. Klein's sojourn in England has been beneficial from a playwrighting standpoint. The conquests and vicissitudes of the captain of industry have somewhat lost their fascination for the American public. The idea, which, by the way, has been exploited by Mr. Klein in other plays with slight variation, has lost its novelty, its timeliness. It no longer possesses the force attributed to it eight and ten years ago.

Nevertheless, Mr. Klein's remarkable ability to impart strong elements of suspense to whatever material he has in hand, and to create characters of strength and virility and effective situations, are clearly evident in his latest product. By means of this ability and exceptionally good acting on the part of Emmet Corrigan and Alexandra Carlisle the play is interesting if not particularly convincing. Had the characters and situations been treated less theatrically, had there been less evidence of a deliberate planning of cause and effect, had the mechanism been less exposed, the play would have swept on to a certain triumph despite the staleness of its theme. The value of the play's moral—that one's happiness depends upon square dealing with one's fellow-man, is in a great measure lessened simply through too studied a calculation. The characters, in their immediate actions, give the impression of relying too greatly upon subsequent events. A suggestion of insincerity is thus apparent with which no play can hope for longevity, no matter how effective the climaxes or clear-cut the character drawing.

James Rodman, a multi-millionaire, has unscrupulously and ruthlessly crushed all who have opposed him in his amassing of great wealth. With death but a year ahead, he becomes repentant over the immorality of the manner in which he acquired his money. He decides to atone for his sins by restoring his ill-gotten gains to the very persons who have trustfully contributed to his schemes for financial advancement. He is moved to this attitude less in the fear of death than in the realization that the game was not worth while. He sees his children impatiently waiting to divide the spoils, and his wife, by a second marriage, preparing for a more attractive alliance. His plan to make restitution is severely opposed by his children and his business associates, whose downfall is assured if his course succeeds. They threaten legal proceedings to have him declared legally insane. Their plans are frustrated, however, by the wife, who has found a new admiration and sympathy for her husband, and she hurries to the district attorney with conspiracy charges against the enemies. This step has the necessary effect, and the restitution is successful. In the end Rodman has gained happiness in a clean conscience and in the new love of his wife.

Emmet Corrigan gave a sincere and forceful portrayal of the millionaire. He brought to the role authority and a keen sense of dramatic shading. He acted with restraint a part which would have lost much of its force had it been overplayed. Alexandra Carlisle as the wife divided the acting honors with Mr. Corrigan. Her role was a difficult one, but she played it sympathetically and convincingly. Felix Krembs did the

best work of his career as the merciless and money-mad elder son. His sincerity and naturalness contributed in no small degree to the general excellence of the acting. Eugene O'Brien made the most of the small and unconvincing part of the former sweetheart of Rodman's wife. Echlin Gayer as a waster furnished an excellent bit of characterization. Calvin Thomas and Eva Coulsen were successful as the younger brother and sister, and Margaret Wycherly gave a vivid impression of the insignificant role of a sorrowful widow. The excellent staging deserves mention.

"THE HEART OF A THIEF"

A Play in Four Acts by Paul Armstrong. Produced at the Hudson Theater, Oct. 5, by Charles Frohman.

Anna Swanjen Martha Hedman
"Kansas City Kit" Brown, a thief Anne Sutherland
Stallberg, a crook's lawyer Dan Collier
Woods, a reporter Leonard Hollister
Miss Forsaker, a settlement worker Alice Hastings
Rolf Haagen, young Norwegian Paul Doucet
Van Delmar, an old roue W. A. Whiticar
Martha, a servant Mary Mittmann
Wally, a policeman W. J. Kane
O'Fell, Central Office man P. C. Fay
Professor Mansion, tanger Winthrop Chamberlain

Miss Do, a pupil May Donahue
Head Matron Manda Fay
Second Matron May Donahue
Maid Manda Fay
Prisoners Helen Tilden
Adele Alcott
Mary Carter
Phemie Hunt
Edward Heller

Two Spies Edward Heller

Mr. Armstrong has been forsaken by some of his earlier good fortune, for like "The Budget" of some weeks ago, "The Heart of a Thief" closed Oct. 10, after one week. I can't say truly that it deserved a longer career for in spite of the sympathetic acting of Miss Hedman, well assisted by Anne Sutherland, Leonard Hollister and one or two others, it was a far-fetched theory of drama that the author tried to defend, a sheer pitchforking of coarse material and social degradation from the bottom of the garbage pile.

Anna Swanjen, a Swedish governess, for refusing to accept the attentions of her employer, is accused by him of theft and sent to the Tombs. There she meets an expert thief, "Kansas City Kit," who secures her release on bail and trains her to pick pockets. A young Swede, Rolf Haagen, who knew her at her home when a child, and is ignorant of her present occupation, follows her with blind devotion. After stealing \$800 from him, all his savings, his love makes her ashamed of herself, and after succeeding in the ruin of her former employer, who made her a thief, she tells Rolf the truth about herself and becomes his wife.

The expedients employed to tell the story are extremely forced; the whole tone of the play is deficient in idealism, and the character of Anna is not in itself sufficiently sympathetic to gain the heart of an audience. Of a refined young woman who allows temporary misfortune to reduce her to the level of a common pickpocket, the public can have no great opinion, no matter how interestingly the part is interpreted, as in this case. Mr. Doucet was very good as Rolf; Anna Sutherland made her role stand out prominently by her good work, and Mr. Hollister was characteristic of a certain class of reporters.

"EVIDENCE"

A Play in a Prologue and Four Acts, by J. and L. Du Rocher MacPherson. Produced by the Messrs. Shubert, Oct. 7, at the Lyric Theater.

THE PERSONS IN THE PROLOGUE.
Major Pollock Eric Maturin
Lady Una Wimbome Viva Birckett
Inspector Allen Thomas
A Chambermaid Cecelia Radcliffe
THE PERSONS IN THE PLAY.
Cyril Wimbome, K. C., M. P. C. Aubrey Smith
Abyndon ("Bing") Wimbome, Master Reggie Sheffield
Cyril Lushington Frank Gillmore
Sir Harold Courtenay Stanley Wyndham
Colonel Lomax F. W. Farnham
Herbert Staveley Cyril Biddulph
Lord Andrew Macdonell Fred Welsh
John Frank Staniston Kent
Dorle Leonard Grey
Duchess of Gillingham Haldee Wright
Frederica Henshler Phyllis Harrington
Lady Una Stanhope Viva Birckett
Duchess of Loth Alice Sheffield
Mrs. Harewood Julian Bressard
Lady Ebbington Cecelia Radcliffe
Mrs. Debenham Vivienne Whitaker

Prologue.—An old-fashioned inn on the English coast—a winter night. Act I.—The library at Wimbome's home in London—seven years later. Act II.—At Gillingham house, London—the same afternoon. Act III.—Scene 1—Same as Act I.—The same evening. Scene 2—The same.

This play presents a strictly alien view of husbands who imagine themselves wronged by their wives, and more particularly the English view. You fancy at times seeing a re-embodiment of Lord Rochester in "Jane Eyre," and at others that somewhere among the old plays of "French's Edition" you have come across the ingredients of this plot. In spirit at least it goes back to the days of the chaste Geneva, who was thought guilty by her husband a long time on forged evidence of her adultery. But whatever the ancient and honorable character of the plot, hypercriticism is silenced by the superb acting of Miss Haldee Wright as the Duchess of Gillingham, aged eighty-three, and the performance of a boy wonder named Master Reggie Sheffield.

The Duchess has the role of a sort of

female Diarrell or Bismarck, translated into a social diplomatic atmosphere, in which with inexhaustible satire, wit and dogged force she brings order out of chaos after defeating her enemies and rewarding her friends.

And a sad chaos it is. On a stormy night in an old inn on the English Coast—that sounds interesting to begin with—Major Pollock, a villain, compromises Lady Una Wimbome as only an old-fashioned villain can. He has lured the fair lady to this sinister old place on a forged telegram from her husband, and after he has her securely in his power wires the husband: "Lady Una is here with me." Beyond this, we joyfully report, nothing bodily happens to Lady Una; but her husband gets a divorce and takes her boy. And for six or seven years Lady Una doesn't defend herself, but lives in retirement with her aunt, the old duchess.

It is the duchess who resolves to clear Lady Una, and she does it successfully, as already indicated. Wimbome, the husband, is a bull-headed Englishman. I can use no milder term. He believes his wife guilty, and nothing on earth can change his opinion until one of his chums, who himself loves Lady Una and desires to marry her, finding her positively unwilling, produces a written confession from Major Pollock, signed on his deathbed in some African campaign, exonerating Lady Una. Then, of course, the stubborn K. C., M. P., takes the poor, persecuted creature back into his house.

In the meantime we have had a pathetic scene between the mother and her child, who doesn't know her. She steals into her husband's home, plays with her little son—a quaint touch of realism from the pages of "East Lynne"—and is surprised and promptly banished by her righteous husband.

This little boy is wonderfully well played, and if I cannot enthuse over the drama I can conscientiously wax ardent over the way this part and that of the duchess is played.

AT OTHER HOUSES

CENTURY OPERA HOUSE.—"Lobengrin" and "Madame Butterfly." In the latter opera Lois Ewell and Helen Stanley alternate in the name part, Orville Harrold has the role of Lieutenant Pinkerton, Kathleen Howard is heard as Suzuki, Thomas Chalmers has the part of Sharpless, and Elizabeth Campbell is heard as Kate Pinkerton. Others in the cast are Frank Phillips, Louis D'Angelo, Alfred Kaufman, Mary Richardson, Flora Cingolandi, and Leonora Beck. Ajide Jaccaria is the conductor. In "Lobengrin" the Century company showed to good effect the work it is capable of. Very much in evidence, too, was the interest evinced on the part of the entire cast. Morgan Kingston made an appealing and sympathetic Lobengrin. Bettina Freeman, a new arrival in the company, was the Elsa. Henry Weldon as Henry I and Graham Marr as the Herald, were enthusiastically accepted.

GRAND OPERA HOUSE.—"Seven Keys to Baldpate," with George Parsons in the leading role.

STANDARD.—Ella Ryan in "Peg o' My Heart."

BOHEM OPERA HOUSE.—Julian Hittings in "The Crinoline Girl."

FOR THE MIDDLE WEST

Amusement Association Organized to Promote Business in Nine States—Headquarters in Denver

DENVER, COLO. (Special).—The Middle West Amusement Association has been organized with executive offices here in Denver, to promote, book and handle amusement business generally throughout the Middle West—meaning thereby Colorado, Wyoming, Utah, Kansas, Nebraska, Arizona, New Mexico, South Dakota, and Oregon. The directors are some of the prominent financial and business men of the States above mentioned. They have equipped ample offices in the Taber Grand Theater Block in this city and have secured department heads of recognized technical ability in their lines. They will handle and direct work in all amusement lines, and while they will of course manage a number of theaters throughout this territory and do general booking in a degree, they are specializing in constructing, producing and arranging State and county fairs, exhibitions, historical pageants and outdoor spectacles. The acting president of the organization is former Lieutenant-Governor of Colorado Harper, who is heavily interested in mining in Colorado and South America. Earl H. Gandy is the managing director and has had a wide experience and successful in amusements in this country and Europe.

CORRECTION FOR MISS TEBEAU

The programme of the Gotham Theater, Brooklyn, had Miss Marguerite Tebeau in the cast of "The Lure," week of Oct. 5. Miss Tebeau asks THE MIRROR to say that she did not appear in the cast. She rehearsed the part of Carrie one day, and then gave it up. She also states that she has never appeared on the Gotham's stage with the company in any part.

"MR. WU": TO-NIGHT

The premiere of "Mr. Wu" with Walker Whiteside in the title-role, takes place to-night at Maxine Elliott's Theater.

OCTOBER 14, 1914

THE NEW YORK DRAMATIC MIRROR

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BROADWAY WITHOUT MUSICAL PRODUCTIONS

Dearth of Musical Plays Wofully Apparent—But Two at Present Bidding for Public Favor

Never before in the recent history of the New York stage has there been evident such a dearth of musical plays as this season. Each week a plentiful supply of new plays, ranging all the way from gory melodrama to high comedy, reaches the Biltmore, but we look in vain for the form of entertainment with which chorus girls, song hits, and tired business men have always been identified. With the exception of the Winter Garden production, "The Girl from Utah," and "Pretty Mrs. Smith" are the only offerings of a musical character in town. Last year at this time "Adèle," "Sweetheart," "The Marriage Market," "Miss Caprice," and "Her Little Highness" were occupying the attention of theatergoers, with "The Little Café," "The Madcap Duchess," and "Oh, I Say" beginning to appear over the local theatrical horizon.

This season, however, the list of new musical productions is practically exhausted, with "Chin-Chin," the new Montgomery Stone offering which comes into the Globe next Tuesday, "The Only Girl," by Henry Blossom and Victor Herbert, of which Joe Weber is sponsor; "The Debutante," another Herbert production; and "Papa's Darling," Klaw and Erlanger's successor to "The Little Café." All of these productions are at present seeking the favor of the road. "The Only Girl" was scheduled to succeed "A Pair of Sixes" at the Longacre, but the musical play having required further road polishing, "Tipping the Winner" was brought in to make a bid for public approval at the Frazer house. Now "Kick In" has succeeded "Tipping the Winner."

Klaw and Erlanger have announced that "Papa's Darling" will shortly reopen the New Amsterdam Theater. As far as "The Debutante" is concerned, it will continue to appear in nearby cities, where, it is reported to be doing excellent business, until a New York house is vacant. It is said that Klaw and Erlanger could bring this production into New York if they desired, but owing to the displeasure which Hassel Dawn, the star, is alleged to have incurred with Mr. Erlanger when she retired from "The Little Café" last Winter, they will keep their house dark until their production of "Papa's Darling" is ready.

An explanation which might be advanced for the lack of musical attractions this year is, that at a time when the theatrical business is somewhat upset, the managers may fear the lavish expenditures necessary for this class of entertainment. On the other hand, perhaps they have no means of supplying the demand. It has long been a well-known fact that, with the exception of Victor Herbert, there is no one in this country who seems to understand musical comedy requirements. This, coupled with the fact that many of the foreign composers and librettists are fighting for their respective colors places the producers of musical plays somewhat at a disadvantage. There is a possibility that the war will be the means of uncovering native composers and librettists who have works of real merit at their disposal. If this condition is brought about, the war will not have been in vain, as far as American theatricals are concerned.

"CAPTAIN JINKS" CASE ARGUED

Frohman Contends That Motion Picture Performance Violates Rights of Production

The suit of Charles Frohman against William G. Fitch, father of the late Clyde Fitch, to decide whether producers of plays can protect their property from motion picture infringement, was argued in the Appellate Division of the Supreme Court last week. The case is that in which Mr. Frohman is attempting to prevent the American Play Company from using a photoplay based on Clyde Fitch's "Captain Jinks of the Horse Marines," in which Ethel Barrymore starred some years ago.

The case is of great interest to the managers who hold rights of plays produced prior to the invention of the motion picture process, for if an adverse decision is given, they will not be able to protect their property against motion picture infringement. No manager produces a play nowadays without reserving all rights, including that of motion pictures.

In March, 1914, the author's father, William G. Fitch, sold the motion picture rights of "Captain Jinks" to the American Play Company. Mr. Frohman's con-

tention, as stated by his attorney, David Gerber, is that a motion picture performance is a stage presentation in violation of his exclusive rights of production. Mr. Gerber claimed that in 1900, when Mr. Fitch wrote the play, motion pictures were in their infancy, and that a performance by such means was not discussed, and that in consequence no right was reserved in the author not expressly excepted by him in the agreement.

The contention of Mr. Fitch, as expressed by Bernard M. L. Ernst, his counsel, is that Clyde Fitch neither intended to give, nor did give, and that Mr. Frohman did not expect to receive, nor did he receive, the moving picture rights to "Captain Jinks" or any control over them. He argued that all Mr. Frohman got was the privilege of producing "Captain Jinks" in first-class theaters and in stock theaters as an acted drama, and nothing more.

It is expected that the court will render a decision within the next couple of weeks.

POLI STOCK IN BALTIMORE

"The Man from Home" and "The Heart of Maryland" to Follow

BALTIMORE, Oct. 12 (Special).—William Hodge's famous success, "The Man from Home," was staged by the Poli company last week. It is splendidly adapted for the purposes of stock, and although its chief role is indelibly associated with the personality of Mr. Hodge, it proved interesting for no other reason than it gave us an opportunity to study the possibilities of this character in other hands, and to properly gauge its limits. It was a foregone conclusion that Mr. Hodge would furnish a distinctly individual performance. His work is invariably interesting, being characterized with an originality in conception, which is further strengthened by an unusual amount of sincerity and sympathy in execution. He is a most versatile and capable actor. His performance was carefully shaded, and while it was natural that he should make use of certain stage business which originated with Hodge, it was in all respects a strikingly original conception. Forrest Seabury, Arthur Byron, Grace Huff, and Gertrude Bondhill deserve special mention for excellent bits of work which they placed to their credit. Mr. Seabury is an admirable character actor, though at times he commits the sin of overemphasizing his roles. Miss Huff's opportunities were very limited, but she injected a good deal of charm into her work. The company has been strengthened by the addition of a new ingenue, Gertrude Bondhill, an actress who does not rely on her gowns and looks, though she has both in surprising abundance, to carry her over. She has excellent poise, good stage presence and evident talent. But she is certainly not bitternish, and is one of the few ingenues who do not remind you of ice cream

sodas and chocolate sundaes. This week, "The Heart of Maryland" is being revived, with Grace Huff in Leslie Carter's original role. I. BARTON KRUIS.

TO AID NATIVE COMPOSERS

Winthrop Ames to Have Only American Music at the Little Theater

Convinced that the selections played by orchestras in theaters and restaurants in New York and elsewhere are of a trite quality generally, Winthrop Ames plans to have his entire musical programme at the Little Theater this season, the work of native composers.

This is an announcement of considerable importance to the musical profession in this country, for, if the experiment is successful, there will doubtless be many other managers to follow suit and so develop a trend of decided advantage. To assist native composers in bringing this desirable condition about, Mr. Ames offers a hearing at the Little Theater for any of their original, unpublished compositions that may be deemed suitable by his musical director, Elliott Schenck.

Rudolph Schirmer, the music publisher, has expressed great interest in the plan, and declares he will be glad to consider for publication all that are selected for use.

"HEART OF A THIEF" CLOSES

Paul Armstrong's "The Heart of a Thief" closed at the Hudson Theater Saturday night after a brief engagement of eight performances. This is the second play by Mr. Armstrong this season to make an unsuccessful bid for patronage, his "The Bludgeon" having closed at Maxine Elliott's recently after an engagement of one week.

ACTORS' EQUITY ASSO'N

Selwyn and Company's Salary Action Exerts Exemplary Influence—A. E. A. Wins New Cases



Westley and Wise.

New members elected:

Marguerite Chaffee
Henry Crocker
John Elliott
John C. Grey
Gene Lushka
Jerome Renner

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, on Oct. 6, the following members were present: Mr. Francis Wilson, president; Messrs. Bell, Coburn, Connolly, Cope, De Angelis, Ellis, Gilmore, Kyle, Mitchell, Nash, Stewart,

Lancel St. Clair
Harry J. Scott
Frank Smithson
Frances Slosson
Ralph Spencer
Franklyn Underwood

The exemplary influence of a recent voluntary action on the part of Selwyn and Company warrants us, we think, in giving it publicity. Therefore, we offer the following letters with the consent of the firm named:

MESSRS. SELWYN AND COMPANY, 1451 Broadway, New York City.

GENTLEMEN:—It is my privilege to inform you that at the weekly meeting of the Council of the Actors' Equity Association held yesterday afternoon, Mr. John Westley recounted how you had restored the salaries of the members of the Twin Beds company to their original basis, and promised to refund the sums deducted therefrom, since the "cut" was instituted upon August 24. The Council was moved to give the matter formal recognition, and instructed me to write you to that effect.

Any question as to the size of a member's salary is not within the province of the A. E. A., but your action shows such a perfect sense of equity and of just and gracious appreciation that the Council wishes you to know that it is greatly impressed thereby.

Yours very truly,
(Signed by Recording Secretary.)

RECORDING SECRETARY, ACTORS' EQUITY ASSOCIATION, 1451 Broadway, New York City.

DEAR MR. SECRETARY:—Allow us to thank your association, through you, for their kind letter of Sept. 22.

It was a matter of great satisfaction to us that we were able to continue the run of "Twin Beds" and put the play upon a successful basis. In doing this we met with such helpful and cheerful co-operation on the part of the members of the cast, that our action in regard to salaries became both a pleasure and a duty. With best wishes for the success of your association, we beg to remain

Very truly yours,
SELWYN AND COMPANY.

The quality presented in the foregoing tastes as good, if not even better, than that shown by Klaw and Erlanger last Spring when they paid one week's salary to each member of a company that had been rehearsing a new play which it was decided not to produce.

After everybody has had his say the man is yet to come forward with any sound reason against the A. E. A. claim that actors who give four weeks of unpaid rehearsing should be accorded a season's employment of at least two weeks.

It may become necessary to seek a test case in the courts to determine if a contract carrying the two weeks' notice clause which has been observed for many years, can suddenly be construed to permit the closing of a season with only two or three days' notice or less.

In discussing our desire for a common standard of minimum conditions, many prejudiced commentators dwell upon the maximum favors granted the "better class of actors" who they say "are little concerned in the association's movement." All of which is false utterance without understanding.

Our counsel reports the winning of three cases last week on behalf of members.

The committee appointed to consider steps for retaining lawyers to serve the A. E. A. in cities throughout the country reported favorably on the proposition.

Adjourned till Oct. 19, 1914.

By order of the Council,

BRUCE MCRAE, Cor. Secretary.

HOWARD KYLE, Rec. Secretary.

CLAIMS COMMISSION

Actor Harcourt Says He Introduced Broadhurst to Brady and Effected Sale of Play

Before the Appellate Division of the Supreme Court last week lawyers for William Harcourt King, known to the stage as William Harcourt, argued that that their client was entitled to a percentage of the royalties earned by "The Man of the Hour" for George Broadhurst, its author. Decision was reserved.

Some months ago King sued the playwright for an accounting and 10 per cent. of the royalties earned by "The Man of the Hour." The actor claimed that his introduction of Broadhurst to William A. Brady led to a production of the play at the Savoy Theater. At the trial it was testified that the drama had brought in more than \$125,000 for Broadhurst in a period of five years.

At the conclusion of the evidence, Justice Hendrick, of the Supreme Court, dismissed the complaint. The justice disagreed with Harcourt that he was entitled to the usual broker's commission. It was Broadhurst's contention that a mere introduction to Mr. Brady did not constitute a sale. The case was carried to the Appellate Division.

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NEWS OF STOCK PLAYS AND PLAYERS



Wait and somebody will bring out what you have been waiting for. (This applies to nearly everything except money.) Here is a book most of us have thought about and wondered why it wasn't published. There are books that contain the information which is in this volume, but the information is not as Sanger and Jordan's "Catalog of Plays, Casts and Synopses"—the title has it. The firm's offices are in the Empire Theater Building, Broadway, New York. They are international playbrokers and agents. The book is valuable and handy for managers, stock managers in particular, the profession, and for the stagegoers who feel the need of a collection of attractions, old and new. The Catalog contains a special list of Charles Frohman's productions, a general list of other stage successes, musical pieces and all of the popular melodramas. The book is alphabetically arranged and clearly printed on good paper. Stock managers will find in it casts and synopses of such plays as will assist them in their efforts to select suitable attractions for their patrons. This mission welcomes and heartily commends this effort of Sanger and Jordan.

STOCK IN BROOKLYN

Song and Dance by Corse Payton and Players in Other Plays

Corse Payton is back. If there's anyone who doesn't think the stock impresario can sing and dance, just ask some one who attended the Lee Avenue Theater, Oct. 5-10. Mr. Payton received vociferous applause for his interpretation of Sherry, Faylis Gilmore appeared in the role of Yvonne. The two principals were accorded commendable support by the remainder of the Payton Players in "Madame Sherry," which was the attraction.

"The Lure" was last week's offering at Keith's Gotham Theater. Alfred Swenson, who returned to the Gotham as leading man, and Carolyn Elberts were seen in the principal roles. Florence Pinckney gave a splendid interpretation of Kate Lockwood. This is the first real opportunity afforded Miss Pinckney this season.

William Elliot and Irene Douglas scored in the leading roles of "Bought and Paid For," which was presented at the Grand Opera House last week. Noel Travers was seen as James Gilly, a comedy role, while Dan Bagnall was seen as Orr, Beulah Monroe as Fanny Blaine, and Minnie Stanley as Josephine.

PATERSON, N. J. STOCK

Clancy Players Open a Ten-Weeks' Engagement—Roster of Company

PATERSON, N. J. (Special).—Since the phenomenal run of the Opera House Players, which lasted for two and one half years, a number of stock operators have tampered Dame Fortune with varying success. The last bidder in the Clancy Players at the Empire, who opened a ten weeks' engagement Oct. 3 to capacity house. The bill was George Coban's "Broadway Jones," which proved to be the talk of the town. The company is composed of the following members: Harry Ingram (leads), Phillip Harrison, Irving Lancaster, Harry Chapman, Harry North, Fred McCoy, John Lorraine, William Leary, William Haxon, Grace Young (leads), Emsey Alton, Elizabeth Hunt, Grace Campbell, and Arthur Ritchie, a former member of the O. H. Players, who was accorded a hearty welcome. "What Happened to Mary" is underlined Oct. 12-17.

JOHN C. BRAN.

BIJOU, FALL RIVER, STOCK

FALL RIVER, MASS. (Special).—Week of Oct. 5-10, the New Bijou Stock company presented "Toss of the Storm Country," with popular Ernestine Morley in the character of Toss. Miss Morley has gained many friends since she joined the company, and her performance added to her popularity. Hooper Atchley made a fine Frederick Graves, his work being of the best. The event was the reappearance of Ted Brackett, who was a member of the company last season. Mr. Brackett, who has been playing in Lynn and Lowell, Mass., was given a big reception on his opening, and responded by giving his usual excellent performance. Maude Grafton, Edythe Ketchum, Margaret Johnson, Carroll Ashburn, and Albert A. Bushee gave excellent support. The production was given an elaborate stage setting under the personal direction of Earl D. Dwyer, who has proven to be most successful as stage director. The entire performance and production was the best of the season so far, and pleased excellent attendance. "Ready Money," Oct. 12-17. "The Escape," Oct. 19-24.

W. F. GSS.

BROWNELL-STORCK STOCK

The Brownell-Storck Stock company delighted big houses at the Lyric, Buffalo, N. Y., week Oct. 5-10, in "Alias Jimmy Valentine." "Madame X" followed week Oct. 12.

BARNES.

SCHENLEY STOCK TO BE RENAMED

Harry Davis and John P. Harris, managers of the Schenley Players, Pittsburgh, who will soon open the Schenley Theater, Nance O'Neill and George Allison being the principals in the company, will give three matinees a week when the house is under way. This will be an innovation. The name for the company will not be announced until the completion of the building, but it is understood that it will not be Schenley Players. Jackson D. Haag, who is the new press man for Davis and Harris, will let the public know this secret before the house opens.

BAINBRIDGE PLAYS ANNOUNCED

The play selected to open the new Bainbridge Minneapolis Theater is "The Test," a play in which Blanche Walsh scored a few years ago. Other plays to be presented at the Bainbridge and by the Bainbridge Players are "The Spy," "The Attack," "Passing of the Third Floor Back," "A Fool There Was," "Marrying Money," "The Nest Egg," "The Spoilers," "Love Watches," "Damaged Goods," "The Woman in the Case," "Paid in Full," "Fine Feathers," "The Rainbow," and "Checkers."

POLI STOCK, WASHINGTON

Art of Presenting a Star Who Is Supported by the Company

Poli's stock, at Poli's, Washington, D. C., is weekly appearing to excellent Fall and Winter business. "The House Next Door" was the very excellent presentation of the week Oct. 5, which again showed Stanley James, a well noted and strongly praised versatile stock actor, a big and prominent favorite, in the dominant role of the irascible, caste-worshipping, domineering English aristocrat, Sir John Cotswold, which for artistic excellence is in a plane thoroughly with the performance of the original in the role, who scored a pronounced success. To quote the Times, "It is a star and not a stock production that the Poli Players present this week in 'The House Next Door.' Stanley James is the star and the remainder of the company simply form a most adequate support for the quaintest and most finished bit of character acting that has been seen at the stock house for many months." Eugene Walter's "Fine Feathers" followed "The House Next Door."

JOHN T. WARDE.

STOCK IN CINCINNATI

One Company in English and One in German in the Queen City

CINCINNATI (Special).—A melodramatic stock company has begun a season at the old Lyceum, one of the oldest houses in town. The company is called the "Vera De Vere" company, and gives two bills a week. For the first week, Oct. 4, they played "Why Girls Leave Home" and "The Fatal Wedding." From the first week's business a good season is in prospect. This promises to be the only English stock here this season.

The new German stock company opened its season of Sunday night performances at "The Emory Auditorium," Oct. 4, with "The Dancing Hussars." In former seasons the performances were given at the Grand, but the company has changed houses so the Grand could be used for Sunday night shows for the week's attractions.

PHOENIX, JR.

STOCK IN DETROIT

"The Parish Priest" at the Broadway Theater, Oct. 4-10, Detroit, and "Parted on Her Bridal Tour" at the Avenue, in the same city, same date, were the local stock productions.

STOCK NOTES

Miss Violet Mahar, who was with the Bijou Stock company last season, played Mary Ann in "Blindness of Virtue," given by the Langan Players at Lynn, Mass., week Oct. 6.

Mr. William Wells has been engaged to play leading business for Fiber Shea, Grand Opera House, Canton, O. Mr. Wells opened Oct. 5 in "The Blindness of Virtue." "Officer 666" will follow, after which "Old Heidelberg."

Mr. Herbert Dobbin, character actor in stock, is a new member of the Poli company, Washington, D. C. He succeeds Frank Shannon, who goes elsewhere after two seasons with Poli.

Mr. Willard Mack, for several years leading man with the Alcazar Stock company, San Francisco, appeared for the first time in the East in "Birds of Prey," Washington, D. C., week Oct. 5.

STOCK IN KANSAS CITY

KANSAS CITY, MO. (Special).—The Kansas City Auditorium Stock put on Henry Miller's "The Rainbow," Oct. 4-10, opening to good business. R. J. Blunkall was the hit of the play in the part of Neil, while Ann O'Day was very pleasing as Cynthia. Harry Hollingsworth, Clay Clement, Jr., and others of the company were well cast and were also well received. "The Servant in the House," Oct. 11-17.

GOSSIP OF THE PLAYERS

The Five Stewarts have just been engaged collectively for the Joseph Jefferson version of "Hip Van Winkle," in which Thomas Jefferson is to be starred.

The Gertrude Roberts Dramatic company will start the middle of this month and will tour Maine, New Hampshire and the Maritime Provinces under the management of L. J. Crocker, Jr.

May Schelder, an American soprano who has been singing leading roles at German opera houses for several years, has returned to New York, one of the many fugitives of war.

A change was made in the cast of "Innocent" at the Hittage Theater Monday night, when Harold de Becker, who is remembered for his character work in "The Typhoon," was promoted from the role of Rin Techu to that of Tan Lo.

Helen Hilton Van Housen, since the closing of "Fine Feathers," has been playing a very successful summer engagement in vaudeville as leading woman to William Edmonds in the comedy sketch, "Help Wanted," and has now returned to New York.



WILLIAM ADDISON PITT.

Born of a theatrical family, William Addison Pitt had an early training granted but few members of the profession. His father, in Boston, taught as well as acted, and the son was soon given practical experience with Richard Mansfield under the Charles Frohman banner. Mr. Pitt was the first Charlie in "Charlie's Aunt," on the road, and then followed seven seasons with Henrietta Crossman as stage director of "Mistress Nell," "Sweet Kitty Bellairs," and "All-of-a-Sudden-Peggy." A season with Mary Manning in "Glorious Betsy" preceded a Summer at Delmar Gardens in St. Louis with Mrs. Carter, James O'Neill,

and Nat Goodwin. The Shuberts engaged Mr. Pitt to stage "The Ring Master" after which he was sent with Bertha Gailand. That Summer he directed the stock company for Catharine Counties at Grand Rapids, Mich., and then he was in stock two seasons at Percy O. Williams's Gotham Theater in Brooklyn and two seasons at Poli's Theater, Waterbury, Conn. At the present time he is with the Wilmer and Vincent forces at Reading, Pa., where his productions rival those of first performances. Conscientious to a degree, Mr. Pitt sets no tasks so hard for actors as those which he himself performs.

PLAYERS' STOCK IN ST. LOUIS

The Players Stock company opened upon their second week in St. Louis, Mo., in "The Deep Purple," at the Shenandoah, Oct. 5-11. Eda Von Buelow put forth every effort to give a correct portrayal of Josie. Marion Ruckert had the other prominent feminine role. Mitchell Harris was seen to excellent advantage and John Maurice Sullivan did good work. The company includes Robert McClung, Carson Davenport, Philip Tead, Louis V. Calhern, and Henry Hull.

KENWORTHY PLAYERS, SALEM, ORE.

The Kenworthy Players, under the management of Milburn Kenworthy, opened a very successful engagement at the Wexford Theater Sept. 7. The company includes, in addition to Helen Duffy and Milburn Kenworthy in leading roles, Julia O'Connor, Edw. Fitzgerald, Billy Lee, and Floyd Miles. The play was "Is Marriage a Failure?" followed by "Circumstantial Evidence."

MYRTLE M. TULLOCH.

BECAME ACTOR ON A DARE

Percy Meldon, director of the Shubert Stock company in Milwaukee, made his first appearance as an actor in the Shubert Theater week Oct. 1, in "Circumstances." R. K. Burns, author of the play, dared Meldon "to do it," and Meldon "called the bluff." He did so well that he had to keep it up all the week.

The Sherman-Kelly Stock company at Winona, Minn., packed the house at every performance week Sept. 27-Oct. 4.

STOCK IN CHIHUAHUA

CHIHUAHUA, MEXICO (Special).—The Victoria Sale dramatic stock and repertoire company made its debut at the Centenario, Sept. 10, with Leopoldo Cano, y Masa's three-act drama, "La Pasionaria." Crowded houses greeted every performance. The Centenario recently installed a new Pathe machine, and the house will be filled by photoplays on off nights.

At the Heroes recently, "Happenings in Mexico," a one-act play by a lieutenant-colonel in the Constitutionalist army, had its premiere. Among the characters in the play are Huerta, Blanquet, Felix Diaz and others prominent under the Huerta regime. General Villa attended the performance, and the author was called for by the audience.

HARRY B. ORT.

FORSBERG STOCK, NEWARK

The Forsberg Players presented "Our New Minister" at the Orpheum Theater, Newark, N. J., Oct. 5-10, to excellent houses. Charles Dingle played the role of Thaddeus Strong splendidly; Edward Van Sloan scored heavily, and same may be said of Charles Scholfield. Florence Gear as the village tattler, Isadora Martin as the clergyman's sister, and Ottola Nesmith (a newcomer) as Nance, so portrayed those characters as to make them vital figures in the performance. Others in the cast were Stuart Beebe, Frederick Smith, Earl Simmons, A. O. Brown, and Gerald Van Orden.

"The Lure," Oct. 12-15. Florence Gear closed her engagement Oct. 10.

GEOFFREY S. APPELMAN.

BOSTON THEATER TO GO

Oldest Playhouse, Save One, Was Sixty Seasons in Business—It Opened in 1858

The Boston Theater, the oldest playhouse in Boston save one, the Howard Athenaeum, is to be demolished and a big hotel will be erected on its site. The Boston was the theater in which a former generation of theatergoers saw all sorts of plays and actors. It was opened Sept. 11, 1858, and is sixty seasons old. It was the successor of the Federal Street Theater, which was sold to the Baptists, who tore it down and put up a church building.

The Boston Theater Company was incorporated May 15, 1853, with a capital stock of \$200,000, afterward increased to \$350,000, the shares costing \$1,000 each.

The first night was opened with a production of "The Rivals" and concluded with a comedy, "The Love of a Lover," with star casts. Then followed for years successions of successful productions by the best-known actors and actresses. The opera was heard in November of the first year with English singers; and in the following year came an Italian company, J. H. Hackett and his stock company played on "off nights" in 1858, and many other popular and talented performers trod the Boston's boards. German opera was first heard in the theater in 1857.

In 1866 it was called the Academy of Music, but the original name was restored two years later. In 1870 it maintained a stock company. Renowned actors and actresses spoke their lines there.

Thomas Barry was the first lessee and manager of the theater, and there followed James M. Nixon, Wyseman Marshall, H. C. Jarrett, Edwin Booth, J. B. Clarke, J. B. Booth, Jr., L. R. Shewell, Tompkins and Hill, Eugene Tompkins, Lawrence McCarty, S. F. Keith, and the Frohman-Harris Corporation, Charles Frohman and William Harris, managing directors. At present the house is under the management of W. H. Leahy, who opened the season with well-known stars, supported by a stock company, and who plans next week to inaugurate a series of grand opera performances at "reasonable" prices.

PITTSBURGH BURLESQUE

The Old Academy of Music is Now on the Progressive Circuit

PITTSBURGH (Special).—The Progressive Burlesque Circuit now has the Academy of Music, which has been the melting pot, so to speak, of a great many forms of dramatic entertainment since the old days when, under Harry Williams, it offered all the former time stars, such as Lillian Russell, Warfield, Rogers Brothers, Weber and Fields, May Irwin, Lotta, Maggie Mitchell, Ole Bull, Clara Louise Kellogg, Evans and Hoey, Heaton and Homers, and Pat Rooney. Here was carried on over thirty years of the most continuously successful entertainment offered in this country, for while managers got rich and then failed, Harry Williams always made money and had over a million of it when he died. This is a real asset, and when the old house burned and the new fireproof building supplanted it, with every beauty of a big-time theater, the old guard came back to a degree which makes it the best paying burlesque location in Pittsburgh. This makes it the same old life saver to the Progressive plays as of yore, and they all try to head for it.

DEATH OF MARION MANOLA

Marion Manola, famous as a light opera star some years ago, died Wednesday, Oct. 1, in the New Rochelle Hospital, following an operation, aged forty-eight. She was married three times, first to Henry Mould, of Cleveland; secondly to John Mason, the actor, and lastly to George G. Gates, an accountant.

Her dramatic successes were "Friend Fritz" and "If I Were You." Among her light opera successes, in which she sang prima donna roles, are "Boccaccio," "Castles in the Air," "Tar and Tarlar," "Beggar Student," "Black Hussar," "Erminia," and "The Mikado."

About eight years ago she entered the Keith Circuit and was one of the first legitimate actresses to go into vaudeville. Three years later she retired from the stage. She is survived by her husband and a daughter, who is Mrs. Rupert Hughes, wife of the playwright and author.

FRANK MURRAY DEAD

It is the painful duty of The Mirror to announce the death of Frank Murray, the well-known manager. He died Oct. 8, aged fifty-three years, at 1 o'clock in the morning, at the Coney Island Hospital. His career in handling plays was most successful. Among his productions was "The Wedding Day," with the famous cast including Lillian Russell, Jefferson De Angelis, and Della Fox. He is survived by two daughters, one of them Alice Murray, a former actress, and the other, Mrs. Chester Dale. Without doubt Frank Murray was one of the most popular managers in this country, and his death will be regretted by hundreds.

HILLIARD GETS \$8,431 ESTATE

Robert Hilliard has filed an accounting in the Surrogate's Court as administrator of the estate of his first wife, Nellie B. Hilliard. The accounting shows that the estate amounted to \$8,431, all of which goes to Mr. Hilliard. The actor recently married Olga Julia Everard, heir to more than \$1,000,000 from the estate of her father, James Everard, the brewer.

CAST "GARDEN OF PARADISE"

Among the principals engaged for the Liebler Company's production of "The Garden of Paradise," Edward Sheldon's play, to be produced at the Park Theater, are the following: Emrys Morgan, Jessie Villars; Princess Thora, Miania Terry; Princess Lora, Angela Kair; Princess Swan-bird, Emily Stevens; Emperor of the Crabs, Lionel Braham; Turtle Hajah, Sheridan Block; Prince Jelly Fish, Harmon B. Cheshire; the Sea Witch, Mona Hilyard; the White King, George Ralph; Jasper, Murray Kinnell; the Queen, Renee Kelly. These are only a few of the principal characters in the play.

DRAMA LEAGUE MEETINGS

The New York Center of the Drama League of America announces that the first conference of the season will be held at the Berkeley Institute of Brooklyn on the afternoon of Oct. 30. The subject of discussion will be "Amateur Dramatics." The Rev. H. Adys Prichard, of Mount Kisco, will speak on amateur plays and play acting in England; Miss Alice Lewisohn will read a paper on the artistic note in amateur dramatic work, and Franklin H. Sargent, president of the American Academy of Dramatic Art, will discuss the educational value of amateur dramatics.

CENTURY VISITS OTHER CITIES

The Century Opera company leaves New York Nov. 21 to play an engagement in Chicago, Boston and Philadelphia. The Chicago season will last seven or eight weeks. Later the company will be heard in Philadelphia, and Boston.

This will leave the opera sold open to the Metropolitan, for the Century company will not return until the termination of the Metropolitan season or very near its end.

MISS COOPER SCORES IN PRIZE PLAY

LOS ANGELES, CAL., Oct. 8.—Lillian Kemble Cooper, of London, action of the English theatrical family which produced Fanny Kemble, Sarah Siddons, John Philip Kemble, and Frank Kemble Cooper, has scored a big success in the part of Lady Eileen in the Morocco prize play of that name.

Miss Cooper is only nineteen, but a typical English beauty, and said to be an actress of great talent. The play is to be produced at the Burbank Theater.

ANNOUNCE LECTURES ON THEATER

The Wage Earners' Theater League has arranged a series of lectures on the drama in various parts of the city to be given by persons well known in the dramatic and musical world. The first lecture will take place on Sunday night, Oct. 19, at the Emanuel Brotherhood, 309 Sixth Street, when Elmer L. Rosenstein, the author of "On Trial," will speak on "The Theater as a Forum."

CABARETS NOW PAY TO PLAY

The American Society of Composers, Authors and Publishers, of which the president is George Maxwell and the vice-president Victor Herbert, has succeeded in forcing the cabarets to pay for the privilege of playing copyrighted music. The Claridge, Hector's and Churchill's have already paid a fee of \$15 and expressed themselves in sympathy with the society's aims.

ENGAGED FOR "THE LILAC DOMINO"

Andreas Dippel announces the engagement of Eleanor Palmer for the prima donna role, Jack Hazzard, Robert O'Connor, and William Seltzer for the three principal comedy parts, and Elmer Linden as the tenor, in his forthcoming production of "The Lilac Domino." The premiere will take place during the week of Oct. 26.

"HANKY PANKY" DOWN SOUTH

The report that "Hanky Panky" was about to close down South is incorrect. Business in the smaller cities has been unexpectedly good. The schedule ahead, beginning this week, is two days at Nashville, three at Memphis, four week at Jackson, Tenn.; a week at New Orleans, and then a run through Texas.

PAUL TIETJENS REMAINS FOR WINTER

Paul Tietjens, composer of the "Wizard of Oz," will remain here. A new musical comedy, of which he is the composer, was to have been produced in Berlin Oct. 1. Owing to the war, the production has been indefinitely postponed. Mr. Tietjens has engaged for the winter a studio at No. 11 East Fifty-ninth Street.

\$500 A YEAR TO MANSFIELD'S SON

Surrogate Cobalan has signed an order allowing \$500 yearly to George Gibbs Mansfield, son of Richard Mansfield. This \$500 will go to the boy's support and education. He is attending a school on West End Avenue, and lives with his mother, Mrs. Susan Hegeman Mansfield, in New London, Conn.

NEW PLAYHOUSE TO OPEN NOV. 10

Nov. 10 has been selected as the opening date of Charles Hopkins's Punch and Judy Theater, rehearsals of "The Marriage of Columbus," the first production, are already taking place.

HARDEE KIRKLAND

in "INNOCENT"

MILTON SILLS

in "THE LAW OF THE LAND"

CHARLES WALDRON

in "DADDY LONG-LEGS"

MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION . . . HENRY MILLER

MARY RYAN

in "ON TRIAL"

Management Cohen & Harris

LOUISE PRICE

in "THE SPENDTHRIFT" 2nd Season

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LEADING MAN

Schanley Theatre, Pittsburgh, Pa.

ELEANOR MILLER

LEADING WOMAN With Mr. Norman Hackett in "The Typhoon" ON TOUR

Buffalo Evening News says: In the role of "Irene," requiring more than ordinary skill, Eleanor Miller is as brilliant as the star in etching herself on the minds of her auditors.

DORIS WOOLDRIDGE

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CLEVELAND

CLEVELAND, O. (Special).—It was Author's Week Oct. 5-11 in Cleveland. George V. Hobart came to town to see the opening here, at the Colonial of his new play, "Experience," which had its premiere in Atlantic City. Eugene Walters was at the Opera House watching the opening of "The Better Way," in which Charlotte Walker is the star.

Both plays were simultaneously staged and perfectly played. The critics of Cleveland, Archie Bell for the *Leader*, Charles Henderson for the *Plain Dealer*, and H. C. Barnum for the *News*, praised "Experience" in a way that made George Hobart satisfied. The audience which saw these plays were delighted.

At Keith's Hippodrome Oct. 5-11 Willis and Hansen, fair balancing act; Parillo and Frabino, street singers; John and Winnie Hennings were applauded; Juliet was clever; Charlie Grapevine and company have a smart sketch; Walter C. Kelly scored a hit.

The Roxy interested the public at the Prospect Theater Oct. 5-11.

At the Million vaudeville playhouse Oct. 5-11 the Ward Sisters were very good; Arno and Stickney, musical act, had merit; Caline and Odum's cabaret act, fair; Hanson and Douglas, his Mr. James, Opera House, and company in "The Toll Bridge" possible.

The Holden Players (stock), Cleveland Theater, Oct. 5-11, "Darkness Rises" was a pleasing performance; good business.

At White at the Star Burlesque Theater Oct. 5-11 played to satisfactory business.

"The Moorish Maiden" at the Empire Theater Oct. 5-11 was a high-class burlesque show. Jack Miller headed the cast.

"The French Models" was the burlesque offering at the Grand Oct. 5-11. Hursey, Bernard, principal comedians, did well. The chorus was lively and fetching.

The Gordon Square vaudeville theater had a diversified bill Oct. 5-11.

Mr. Cecil Fanning, the baritone, will sing at a recital in Statler Hotel Oct. 10.

Among the musical attractions booked at the Hippodrome for the coming season are Sousa's band, concert by Fleisch, violin virtuoso, and Rancho, operatic prima donna, and a song recital by Slesak.

The symphony concerts begin with the Chicago Orchestra Nov. 10.

A theater building is to be erected at Pearl Road and Memphis Avenue, S. W., for Casper Milen. The structure will be 125 by 61 feet and will cost \$12,000.

The police in East Cleveland stopped picture shows from operating on Sundays.

The San Carlo Grand Opera company opened the opera season at the Metropolitan Oct. 5 for a two weeks run. Music lovers were delighted; the audiences were large.

ROBERT A. SINCLAIR.

NEW HAVEN, CONN., NOTES

NEW HAVEN, CONN. (Special).—The Comique Theater has been sold to the Frank Wilson Company, of Savin Rock, by Messrs. M. Slesack, owner of the Globe Theater; S. J. Cunningham, and A. F. Linahan. The sale includes a lease, which runs four more years to run.

Ruth Helen Davis, playwright and translator from the French, of this city, has finished a new eugenic play, entitled "The Hour," which is to be produced this season. Miss Davis has also dramatized the novel, "The Gully Man," which is to be staged by A. H. Woods this Fall.

William W. Williams is collaborating with Miss Davis in a new allegorical play, the title of which has not been announced as yet.

A certificate of incorporation has been filed in the office of the Secretary of State at Hartford by the New Haven Theater, of New Haven. The authorized capital stock is \$10,000, and the company will begin business with the full amount subscribed. The incorporators are Rudolph L. Kautz, Moses S. Rogers, and others.

The bill at the Bijou week Oct. 5 includes William J. Ward and his Winesapettes, the State Owls, and Holmes and Hollister in a version of "Shore Acres."

"The Pursuit of the Phantom," through the Paramount programme, is showing in pictures.

The owner of the Studio Theater, on Chapel Street, filed a petition in bankruptcy on Sept. 29. The liabilities are \$1,453.66 and assets \$1,250.

The contract on the new Sam S. Shubert Theater has until Oct. 12 to run. Work is being rushed to open on that date.

DANIEL W. DELANO, JR.

SPOKANE, WASH.

SPOKANE, WASH. (Special).—"Baby Mine" played to good business Oct. 1-3 at the Auditorium.

Figures compiled Oct. 3 by local theatrical men estimate that 35,500 people went to melodrama, vaudeville, or moving pictures in Spokane last Sunday. It is also pointed out that Sunday was not an unusual theater day.

On the other hand, the weather was so mild and sunny that the outdoors attracted many. Moving pictures drew the biggest crowds because there are more of them and they are run continuously. Their attendance on Sunday is estimated at 21,400, divided as follows: Empress, 5,900; American, 5,000; Casino, 4,000; Clem, 2,000; Lyric, 2,000; Majestic, 2,000; Best, 2,000; and Rex, 2,500.

Two Main Avenue houses are not counted. The vaudeville and combination houses played to audiences of 12,500. This is divided as follows: Pantheon, 4,000; Spokane, 5,900; Loew's, 5,500.

The Auditorium played almost to a capacity house, the attendance being estimated at 1,400.

W. K. McCREA.

NEWARK, N. J.

NEWARK, N. J. (Special).—"Kitty MacKay" was given at the Shubert Theater Oct. 5-10, with the following well-balanced cast: Molly McIntyre, Carrie Lee Stoye, Eleanor Scott, L. Estelle, Charles Laurence, Carl Lyle, Ernest Stallard, Margaret Nyblom, Paul Gordon, Stanley Groome, Kate Wingfield, Henry Stephenson, and Roland Rushton.

Julian Rittling in "The Crinoline Girl" pleased large audiences at the Newark Theater Oct. 5-10. Mr. Rittling is surrounded by the same excellent cast that has supported him elsewhere. Chauncey Olcott Oct. 12-17.

"The Liberty Girls" at Miner's Empire had everything their own way, as the Odion closed their doors after three weeks' poor business.

They always back them at Kenney's. "Ye Olde Tyme Hollown'een" was the headliner. Others on the bill were "The Spider and the Fly," Walter Cleary, Camille Person, Mattie Lockette, Richards and Montrose, Tilford.

"The Yellow Ticket" was presented at the Newark Sept. 28-Oct. 3 with an excellent cast, including Josephine Victor, Paul McAllister, W. L. Abington, Dorothy Ellis, Reginald Carrington, and Petrov Payak.

GEORGE S. APLEBATE.

BALTIMORE

"The Salamander" as a Christmas Card—"The Debutante" a Tremendous Success

BALTIMORE, Oct. 12 (Special).—An audience which packed Ford's to its doors on Monday night witnessed what was practically the first production on any stage of Owen Johnson's greatly discussed and widely read novel, "The Salamander."

The occasion was the annual benefit of the Christmas Club, a charitable organization which provides for the poor of the city at the Yuletide season, and every seat and box in the house was occupied.

Mr. Johnson has made his own dramatization, which accounts for the fact that it is unusually well adapted, the story being presented in a clean cut, coherent, and dexterous manner.

As a novel, "The Salamander" provided an excellent story, but as a play, its appeal is even likely to surpass that of the book, as it makes an interesting, virile, and intensely absorbing drama.

It will probably achieve quite a success in New York, but there can hardly be a doubt that it will prove one of the strongest road attractions of the season.

The play is admirably cast. Carroll McDonas, whose versatility is first displayed in musical comedy and now in drama, has the title role and scores the greatest success of her career.

Orme Caldaras, A. E. Anson, Wilton Taylor, Albert Bruning, George M. De Vere, George H. Francis, Beverly Higgins, Virginia Rushmore, Frances Larrimore, and Dorothy Barnard complete the cast.

Beverly Higgins and A. E. Anson are particularly good. The production is splendidly staged, and Selwyn and Company have never appeared to better advantage as producers.

The play has been attracting huge audiences every night, and, as far as Baltimore is concerned, it has registered one of the most emphatic hits of the season.

It opens at the Harris Theater, New York, Oct. 19. For the first time in the history of its career "Way Down East" is playing at regular prices in this city, where it opened its summer season at the Colonial on Monday.

This wonderfully successful rural drama has paid annual visits to Baltimore, but each year they were invariably played at Ford's at prices ranging from 25 cents to \$1.50, and had no difficulty in selling them, as the play never lost its drawing power.

It has been a long, long time since Baltimore has seen anything so delightfully amusing as "The Misleading Lady," which opened an engagement at the Academy on Monday night.

Besides the unusually good staging given the production it has the added advantage of a cast of players upon whom it would be hard to improve.

The greater part of the play's success is due to the excellent acting of this company, which is headed by Frank Silverstein, Lewis S. Stone, and Doris Olson.

The audience was extremely large on Monday, and received the piece with the greatest enthusiasm. Week of Oct. 19, Otis Skinner in Jules Eckert Goodman's "The Silent Value."

The most salient feature of "The Debutante," Victor Herbert's latest work, which was produced by John C. Fisher at the Academy last week, was the admirable vocal work of the star, Hazel Dawn.

This overshadowed all else, and the production was a great success. The music of the second act is decidedly superior to that of the first, and there are half a dozen numbers which won instant popularity.

"The Love of the Lorelei," "The Golden Age," "Will-o'-the-Wisp" are among the best. The production is a triumph of Herbert's pen and pencil.

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Vicksburg, Miss., Walnut Street Theater, Mott and Jeff company, Sept. 23, opened the season; fair company; light business. "The Red Widow," Oct. 1; company very good; audience small.

Hutchinson, Kan., Madame Gaski, Convention Hall, Oct. 26. C. W. O.

The picture houses in Annapolis, Md., the Colonial Palace, and Lyric, did very satisfactory business week of Oct. 7. W. R. H.

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BROOKLYN

BROOKLYN, N. Y. (Special).—Not in many years has there been such a stampede at Teller's Broadway Theater as was created by "Potash and Perlmutter" week of Sept. 28-Oct. 3. Manager Asher, owing to other bookings, couldn't induce Julian Rose and Julius Tannen to stop over for another week, so he ordered another company. The new firm, consisting of Paul Burns and Samuel Liebert, appearing as Ash and Mawruss, respectively, took up the business where Rose and Tannen left off. This managerial triumph resulted in two weeks of capacity business, and Mr. Asher states that he is willing to do business with another firm of "Potash and Perlmutter," if it can be mustered together shortly.

"Seven Keys to Baldpate" made its Brooklyn debut at the new Montauk Theater, and drew to splendid business. George Parsons was seen in the principal role.

Edward Pease's clever farce, "A Pair of Sixes," with Hale Hamilton, Ralph Hera, Fritz Williams, and Maude Burnes, in the principal roles, repeated its Broadway triumph at the Montauk Theater.

"The Marriage Game" was the attraction at the Du Kalb Theater. Although there was sparkling comedy at intervals throughout the play, it is a trifle talky—too much lecturing. The wonderful personality of Olive Tell, however, did much toward making the comedy possible. The remainder of the cast was excellent.

Low Parker, formerly manager of Keith's Crescent Theater, is piloting the business affairs of the Wadsworth, which presents high-class motion picture plays.

J. LAMOR DUKE.

NEW ORLEANS

NEW ORLEANS (Special).—The theatrical season proper opened Sept. 28 with "Adels" as the drawing card. The engagement was for a week. Carolyn Thompson and John Park were the principals in the cast; the supporting company gave excellent account of itself. "Banky-Panky" Oct. 4-10.

Hanna Huntington, in "The House of a Thousand Candles," was the attraction at the Crescent Sept. 27-Oct. 4. The attendance was satisfactory.

"Mammoth" Oct. 4-10.

The Lafayette offered good vaudeville and motion pictures Sept. 27-Oct. 4. "The Last Volunteer" was the principal film shown. House closed Oct. 4, and will reopen with legitimate business in a few weeks.

A good bill and attendance prevailed at the Orpheum Sept. 28-Oct. 4. The features were: "The Green Beetle," a Monkey Circus, Whitaker and Hill, Kaufman Brothers, Connolly Sisters, Lou Carroll and company, the Orpheum Travel Wagon, and "Tommy's Orchestra."

Sumor is that we will have no French opera this season, owing to the European war conditions, but arrangements are on foot looking to the bringing of an Italian opera company from Buenos Aires.

"Banky-Panky," by handsome and well-governed people was the attraction at the Tulane Oct. 4-10. The dancing of Cyril Pauly and Blanche Young was a feature. "Oh! Oh! Delishious" Oct. 11-17. Warfield in "The Ambassadors" Oct. 18-24.

At the Crescent Hanna Huntington and her competent stock company continue their successful and popular engagement. "Mammoth" was the bill Oct. 4-10. "At Any Corner" Oct. 11-17. The features at the Orpheum for week of Oct. 5-11 were: "The Green Beetle," "The Monkey Circus," "Whitaker and Hill," "Kaufman Brothers," "Connolly Sisters," "Lou Carroll and company," the Orpheum Travel Wagon, and "Tommy's Orchestra."

The Tudor, Triance, Plaza, Alamo, and Dreamworld continue popular motion picture business.

J. M. QUINCY.

SEATTLE

SEATTLE, WASH. (Special).—Paul J. Rainey's African Hunt Pictures at the Moore Sept. 20-26, proved very interesting; attendance fair.

"Cabrera," in Lima, Sept. 20-26 at the Metropolitan.

"A Woman's Way" Sept. 20-26 by a capable company at the Seattle before fair business. Frederick O'Farrell and Irene Timmons appeared in the leads.

The offering at the Tivoli was "The Deep End" Sept. 20-26. In the cast were Ethel Dalbey, Frances Mal, Lew Dunbar, James Mack, and other talent.

At the Fantasia Alley's Hawaiian. At the Orpheum Claude Dillingwater and vaudeville. At the Empress Kitty Francis and vaudeville.

"The Master Mind" Sept. 27-Oct. 3 was presented at the Seattle by a capable company because business averaging late business. Frederick O'Farrell sustained the title-role with skill and effect. In the cast were Jane O'Hara, Irene Timmons, G. Lester Paul, George N. Chabro, and others.

At the Tivoli "Wet or Dry" Sept. 27-Oct. 3 was presented in an amusing and entertaining manner before house ranging from small to large. In the cast were Marie Chelington, Jeanne Mal, Lillie Rutherford, Al. Franka, Lew Dunbar, James Mack, and other talent.

At the Moore Rainey's African Hunt Pictures Sept. 27-30. Madame Fremsted in concert Oct. 1.

Metropolitan dark Sept. 27-Oct. 3. At the Orpheum Morris Cronin and vaudeville. At the Empress William H. St. James and vaudeville.

Motion pictures at the Alhambra, Glemmer, Colonial, Alaska, Grand, and Mission.

BENJAMIN F. MESSERVET.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—Billie Burke in the part of Jerry made a personal triumph at the Star Oct. 1-5. "Bart," with Miss Hayes in the lead, made a decided hit Oct. 6-10. Maude Adams at the Star Oct. 15 in "The Legend of Lenora."

Walker Whitehead as "Mr. Wu" made a profound impression with his masterly portrayal at the Tech Oct. 5-10. Week of Oct. 12, "A Pair of Sixes."

One of the best bills seen at Shea's Oct. 5-10 had Blanche Ring in "Oh, Papa! at the head. A novelty was furnished by the Makere Sisters, Japanese hand balancers; John Kelley and Yvette Ruge had a clever specialty.

"Marta of the Lowlands" headed the motion picture programme at Shea's Hippodrome.

Sam Brown's "ever-shakers" company to capacity houses at the Garety Oct. 5-10. Week of Oct. 12, "Bon Ton Girls."

Uncle Sam's Kiddies headed the bill at the Olympic Oct. 5-10.

Big crowds turned out to see "Mutt and Jeff" at the Majestic Oct. 8-10. Week of Oct. 13, "The Prince of To-Night."

J. W. BAKER.

ST. PAUL

ST. PAUL, MINN. (Special).—Wright Huntington is a great favorite with St. Paul audiences; applause greeted his reappearance with his company in the character of Jackson Ives in "Ready Money" at the Shubert Sept. 27-Oct. 3. Earl Lee as Sidney Beauchamp and Henry Gail as Sam Welch scored decidedly.

"Baldpate" had an excellent business at the Metropolitan Sept. 18-19, but "Omaha" had an extremely light week Sept. 20-26. "Cabrera" (film) did fairly well Sept. 27-Oct. 3.

Gertrude Hoffmann's Revue, supplemented by Ray Conlin, Frances de Gromer, Billy "Swede" Hall company, and Gangster's Doss was the Orpheum offering.

A sketch, "Who Is She?" played by Joseph E. Bernard and Hase Harrington held the stellar position at the Empress, supplemented by five other acts of merit.

Andy Lewis and International Girls Sept. 27-Oct. 3 were the last Progressive Wheel attraction to play the Star. Eastern Wheel Burlesque moved from the Grand to the Star, beginning Oct. 4-10 with "The \$1,000,000 Dolls."

"Fine Feathers" was seen for the first time in St. Paul at the Shubert Oct. 4-10, admirably played by the Huntington Players. Louise Gerard and Raymond Bond were seen at their best as Jane and Robert Reynolds. Duncan Ferguson appeared as Bruce, Earl Lee as Maude, and Hase Harrington as the hired girl, Jessie Brink as Mrs. Collins scored just as big a hit as she has in many roles since joining the Huntington.

As a whole, it is doubtful if Eugene Walter's play ever received a better interpretation.

"Baby Mine" Oct. 11-17.

"Cabrera" (film) remained for two extra performances at the Metropolitan Oct. 4. Margaret Livingston in "Within the Law" repeated her success of last season Oct. 5-10. "Poor Little Rich Girl" Oct. 11-17.

Minnie Allen, Emily Norton, and Fred Korman were Orpheum hits Oct. 4-10. Johnny Johnston and company in "Taking Things Easy" had some bright spots.

Empress offered Ballie Stambler and Brother's sketch, "The Groom Elect; Wilson Brothers, Golden and West, Holmes and Riley, and a tumbling act.

"The Million Dollar Dolls" with Lewis and Dody, inaugurated Eastern Wheel Burlesque at the Star Oct. 4-10.

The Grand is dark.

JOSEPH J. FRIEDMAN.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Annette Keilmann in "Neptune's Daughter" was the film feature at the Russell Oct. 1-5 to good business.

Henrietta de Ferris and her company of Models in reproductions of famous works of art scored great hit at Dominion Oct. 6-10 in capacity business. Others who also played were Alexander Kido, Elizabeth Otto, Harrison Armstrong, Players, the Prescotts, Leo Carrillo, Leo Jundin, and pictures.

The Columbia Musical Comedy company week of Oct. 6-10 at the Franklin to capacity.

"Diamonds in the Rough" was the film feature at the Imperial Oct. 6-10 to capacity.

"The Million Dollar Mystery" and "The Spartan Girl" were features at the Family to usual capacity business.

May Johnson in "Martha-by-the-Sea" scored great hit at the Russell Sept. 25 and matinee.

"The Prince of To-Night" Sept. 26.

Ben Hendrick and company scored a hit in "Hello, Mable," Sept. 28-Oct. 4 to very good business. Others on the bill were: Beaumont and Arvid, Marie Fitzgerald, Correll and Giltner, Aurora, "The Lady of the Lake," Johnson and Walk, Chief Tumbler, and pictures.

"A Good Little Devil," film feature, at the Imperial Sept. 28-30 to capacity.

My Friend from India, film feature, at the Family. Miss Gertrude Stille also scored great hit to the usual capacity business.

J. H. DE BA.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—"Kitty MacKay" at the Lyceum Theater Sept. 28, and proved one of the most refreshing offerings of the season.

"The Winner" Sept. 24-28; large business; pleased. "The Line Up" Sept. 29, 30; good houses. Victor Morley in "My Best Girl" delighted capacity at the Lyceum Sept. 30. Jeanette Dupree had fair business Oct. 1-5.

"To-Night" with a splendid company, proved an intensely interesting production Oct. 6-10. "Potash and Perlmutter" Oct. 7. William J. Burns' pictures Oct. 8-10. "Bart" Oct. 12. "Pair of Sixes" Oct. 13. "The Quaker Girl" Oct. 14.

The Mozart Players in "The Great Divide" drew large houses to the Mozart Oct. 8-10. The offering proving one of the most enjoyable of the stock season. "Going Home" Oct. 12-17.

The Mozart Players in "What Happened to Mary" was a happy offering at the Mozart Sept. 28-Oct. 4 to large business.

With unusually strong bill, both the Majestic and Colonial played to capacity Oct. 5-10.

The Lyceum has withdrawn from the Progressive Burlesque Wheel, the attractions of which it formerly played the last half of each week, substituting with Wilkes-Barre, Pa.

H. E. Spillholz has been made manager of the Cornish, N. Y., Opera House.

J. MAXWELL DENNIS.

OMAHA

OMAHA, NEB. (Special).—At the Brandeis a large and unusually discriminating audience showed high appreciation of George Arlino and his excellent company in "Diarrail" Oct. 2, 3.

"The Bird of Paradise" repeated its success of last year Oct. 4-7. "The Candy Shop" Oct. 8-10. "Flake O'Hara" Oct. 13, 14. "Seven Keys to Baldpate" Oct. 15-17. "Poor Little Rich Girl" Oct. 18-20.

The Orpheum was the usual vaudeville offering, with Trilze Frigiana as the headliner.

The advance sale for the Schumann-Blink Concert at the Auditorium Oct. 6 was good.


The Krug responded for the week with the Dais Fashion Plate Minstrel.

Oct. 6 was Carnival Week in Omaha, and the theaters did a good business. Even the Krug reopened, and had a good share of the patronage.

Dr. Palmer Findley, of Omaha, who had been adding a few finishing touches to the study of his profession in Germany the past summer, had his passage booked to America some six weeks ago, but learning that Mr. George Arlino would not be able to reach this country in time to meet his engagement, Dr. Findley most courteously surrendered his reservations to Mr. Arlino, and the recent visit of Dr. Arlino to Omaha was made the occasion of a happy little reunion, which was most pleasant for all concerned.

Edmund Gerst left the "Diarrail" company here to take his place in the British army, where he was formerly a lieutenant.

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PATERSON, N. J.

PATERSON, N. J. (Special).—Our old friend, "Way Down East," came to the Lyceum Oct. 5-10, and drew fair houses. The company proved to be adequate and pleasing. "Hain Wanted" Oct. 12-14. "The Common Law" Oct. 15-17. At the Orpheum "The Gypsy Maiden" Oct. 8-10 proved to be a capable company of burlesque artists, who pleased goodly numbers. "The Follies of 1920" Oct. 12-17.

SALEM, ORE.

SALEM, ORE. (Special).—The Grand Opera House was opened Sept. 23 by "The Shepherd of the Hills." The play was well received. Marie Murray in "Kitty MacKay" Oct. 8. Karl Kary, the famous baritone, was the signal for large audiences at the Globe Theater. Nathan Thompson, violin soloist, made his first appearance in Salem Oct. 4. Manager A. E. Lahar offers splendid feature films to excellent business.

Paramount pictures are shown at Ye Liberty, Carlie Blackwell in "The Spitzee" and Edmund Brown in "The Master Mind" were the feature films for the last week in September.

MYRTLE M. TILGNER.

FT. MADISON, IA.

FT. MADISON, IA. (Special).—The Grand Theater opened the season with Ruth St. Denis who played a good house. The Grand is under the direction of the Dodge Theater Company, who have seven houses on their circuit. Ft. Madison, Keokuk, Galena, Moline, Rock Island, Davenport, and Muscatine, and book only first-class productions for these houses. The Orpheum, Empire, Lyric, and Princess are all doing good business in moving pictures.

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CHICAGO

The Dark-Eyed Beauty of "The Midnight Girl." Forbes-Robertson, and Others

Chicago, Oct. 13 (Special).—"The Midnight Girl," triumphantly staged and carefully cast, opened hilariously Sunday evening, Oct. 1, at the Illinois Theatre, an ideal setting for any attraction. "The Midnight Girl" lends wings of stately majesty to dark-eyed, demure, and saintly Margaret Bonham, a charming slip of a girl, rushing into lofty stardom with one well-directed stroke (since this marks Miss Bonham's second season as a prima donna). This brilliant young artist possesses a voice of indelible sweetness, clarity and depth, and is strangely freed from the usual annoying mannerisms affected by the new arrival. George MacFarlane is quite the most important and wonderful masculine in musical-comedy, gifted vocally with a magnificent voice and a wholesome personality, the rounded, hearted note of a melodiously premeditated throughout. A genial and interesting actor is Mr. MacFarlane, handsome and happy in a big jovial way, and a universal favorite. Lovely songs and pretty dances furnished by well-trained choruses arrayed in the cheerful habitations of aristocracy, with marked attention toward the very mirthful set-piece of easy feet, brilliant repartee, song and dance, beautiful women, and graceful artists.

Sir Johnston Forbes-Robertson, who is making his farewell tour, leaves America a few weeks' engagement in repertory at the Blackstone Theatre last Monday evening. "Hamlet" being the coming attraction.

Harvard Kipling's story, "The Light That Failed," had its premiere in this city Tuesday, which is later to be followed by "The Passion of the Christ" and "The Prince of the Desert."

This year Mr. Robertson introduces a new leading lady, Miss Laura Cowie. Instead of Lady Forbes-Robertson (Gertrude Elliott), who assisted brilliantly on previous visits. A brief discussion of the new work seems almost like a needless, because it is inspired, individual, and beyond mere empty words which can add neither beauty, depth nor point to that which has already attained perfection. In Forbes-Robertson's divine endeavor there is tenderness, always tenderness and noble pathos at once released, romantic and stately. One does not come to applaud, therefore, but their ear is light; velvet drapes surround the stage, lift noiselessly to the touch of human hands like priceless altar cloths, and in their stands the Master in his temple, while the audience in reverential silence, awed, thrilled and mystified, eagerly drinks in every slightest word, gathering rich rewards, rare gems of Savonarola purity, homely beauty of the twentieth century. Sir Johnston Forbes-Robertson.

The French company, composed of service at the Little Theatre, consisting of a serious band of highly intelligent players, resolved to noble purposes. Their opening bill last Monday afternoon was the exquisite fantasy of Henri Lavedan's "La Chienne au ciel," one act, and Henri Bataillon's "On Maitre de Campagne," in two acts. The company is under the leadership of Professor George Carrot and Gustave Roland and Madame Devienne-Schmitt, whose matinee theatres, Franciscan have been for two seasons the joy of the lovers of the best French drama.

"The Girl of My Heart," with Miss Peggy O'Neil and Henry Stafford in the principal roles, are entertaining elements for the sixteenth week at the Garrick Theatre to capacity.

Under Cover, the melodrama of customs officers, customs and smart society, will stay on indefinitely at Cohen's Grand Opera House.

"A Pair of Sixes" continues at the Court, where it opened the season many weeks ago.

"Potash and Perlmutter" is in its sixth week at the Olympia.

"The Day" has caught on tremendously at the Princess.

"Joseph and His Brothers" remains at the Auditorium to the delight and satisfaction of countless thousands.

"The Solitaire," with Florence Reed, Edwin Aron, and others of note, is still the attraction at Powers Theatre.

"One Girl in a Million" is running merrily along at the La Salle Opera House, where it is expected to remain till Spring.

George L. Cox.

ST. LOUIS, MO.

St. Louis, Mo. (Special).—"Madam President," starring Fanny Ward, formerly Fanny Buchanan, of this city, was given a hearty welcome at the Olympic Oct. 4-10. Miss Ward's work proved very clever, and was the approval of the audience. John W. Dean and Harry J. Ashford were among the members of this good company deserving special mention. George Evans's Honey Boy Minstrels Oct. 11-17.

Help Wanted made its initial appearance at the Albert Oct. 8-10, and met with fair success. Henry Koller was exceptionally good. Grace Valentine, Frances Henson, and Lillian Hill were among those deserving credit for competent work. Sam Bernard in "The Belle of the South" Oct. 11-17.

"The Contender" was again seen at the American Oct. 8-10. "September Morn" Oct. 11-17.

L. Cantor's company of players who present the latest Fiddler dramas opened for a two-week engagement at the Garrick Oct. 11-17. The company includes Samuel Greenman and Fra Haddad, and is pronounced an all-star organization.

The Park Opera company gave excellent account of themselves in "Madame Modeste." Mabel Wilber made her initial appearance with the company and created a favorable impression. May Stanley and Charles Bowers, other new arrivals, were well received. But for these the company remains the same.

Meredith A. Stanton, poverty mind readers, proved a mystifying headliner for the bill at the Columbia Oct. 8-12. The Grand and the

Hippodrome offer exceptionally long and interesting bills.

PORTLAND, ORE.

Portland, Ore. (Special).—A noticeable falling off in attendance at all the theaters week of Sept. 28 was interpreted variously as a sign of apathy or as a season of economic ailment. In retrospect contrast with the general condition was the sum of the British and the American. The British had been at the Grand Central Oct. 2-10. The play was "The Littlest Rebel," which was particularly appropriate for the purpose because of the war. The British had been at the Grand Central Oct. 2-10. The play was "The Littlest Rebel," which was particularly appropriate for the purpose because of the war.

Robert Gleason and Cora Bole Hume in the leading roles carried the audience with them despite the lack of popular appeal in those parts.

Alice Hanson, headliner on the Empress bill, made a pronounced hit with her songs and her dancing. Lee Ross and Catherine Moon gave an exhibition of acrobatic dancing that was a whirlwind. The rest of the bill was uniformly interesting.

Miss Davis, with comedians and a chorus, in "The Fountain of Youth," at Pantages, featured several surprises upon the usual routine.

A more conventional bill was "The Governor's Son," portrayed by Charles King, assisted by Virginia Thornton and Herman Harvey. The funny numbers were genuine crowd-killers.

Dr. Dippy's Sanitarium was the name borne by the musical show that opened at the Lyric Theatre. "The Great Adams," an added attraction, did some wonderful stunts in the field of psychology and astrology.

Motion picture houses register less of a slump than do their more aristocratic fellows. Mary Pickford, in "Such a Little Queen," at the Columbia, drew a large crowd during the week.

"Uncle Tom's Cabin," at the Columbia, did a big business. "The Fortune Hunter" did a fine business at the Majestic.

JOHN F. LOGAN.

LOUISVILLE, KY.

Louisville, Ky. (Special).—Macaulay's Theatre was dark Oct. 4-5. The Grand Opera and the big New York cast in "The Beauty Show," House sold out for the two nights and the Saturday matinee. "The Governor's Son" will fill entire week of Oct. 6-12.

The new S. P. Keith's, the old National, is distinctly in the Louisville scene. The new S. P. Keith's, the old National, is distinctly in the Louisville scene.

At the New Buckingham Theatre the Gay Transatlantic Girls presented "Excuse Me" to overflowing house of Oct. 6.

J. Lombard Hill and a large company of colored players made merry at the Masonic Theatre Oct. 4-10 in "Darktown Follies of 1914."

High-class pictures are shown at the principal moving picture places. The Mary Anderson theatre features the photograph, "St. Simo," a most meritorious artistic film.

A feature of the Keith's opening was the number of congratulatory telegrams received. There were many from leading members of the theatrical profession, one from Klaw and Erlanger, and one extraordinary letter from William Fox.

James M. Brophy, with Eva Taylor and company at one of the vaudeville places, is pleasantly remembered as a one-time member of the now famous Moffett Stock company at the old Masonic.

Many of the professionals who visit Louisville are pleased to make a pilgrimage to the Carnegie Palace during their stay here. The district was made famous by Alice Hagan Allen's story, "Mrs. Wiggs of the Cabbage Patch," and its dramatization. The originals of some of the now famous characters can still be found hereabouts.

CHARLES D. CLARK.

LONDON, CAN.

LONDON, CANADA (Special).—At the Grand Opera House James H. Macbeth in "Othello" Sept. 12-18. The Prince of the Night Sept. 18-19. The Grand Opera House Sept. 18-19.

George "Honey Boy" Evans and his Minstrel company are favorites here, and drew a good house Sept. 21. May Nelson in "Martha's Day" Sept. 22, gave a most enjoyable performance to a large and appreciative audience. "The Speedy" Sept. 23; company and business only fair.

Tom Marks returned to London Sept. 28-Oct. 5, after twelve years' absence, and proved that he retained the friends he made in former years. He has a capable company, and presented "The Golden Rule," "The Irish Attorney," "The Girl of the Sunnyside," "Hello Bill," "The Pantomime," "Under the British Flag," "The Hidden Secret," and "From Mass to Mexico."

The house was sold out for several performances. The Arctic Hunt Pictures week of Oct. 5-10 are attracting considerable attention. They are accompanied by a most interesting lecture by T. D. Jackson, a member of the expedition.

Confidence and conditions are becoming normal again, as shown by the improved attendance.

G. H. A. WESS.

INDIANAPOLIS

Indianapolis (Special).—"The Governor's Son," the maiden effort of a new playwright, James H. Macbeth, at the Little Theatre Oct. 1-5, was scored by the local critics, who united in branding it a popular failure.

Mrs. Plake, always a welcome visitor because of her past achievements and her wonderful abilities, came for a half-week's engagement Oct. 5-7 in her play, "Lady Betty Martinville," which is still new. And while her work was of the same high order, and her company as usual, an excellent one, it must be said that her play failed to arouse any great amount of interest or enthusiasm among her many admirers here.

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"Cabiria" Oct. 8-14. "The Dummy" Oct. 15-17. "Adels" Oct. 22-24. "The beautiful production in which Guy Bates Post, surrounded by a company of excellent, drew large audiences throughout the week of Sept. 28-Oct. 5 at the Shubert Theatre. "Damaged Goods," in picture form, was the opening Oct. 6-10. Helen Ware in "The Revolt" Oct. 12-17. Emma's Hand Oct. 18. "The Revolt" in "The Drama Come True" Oct. 18-21.

"While the City Sleeps," acted in good style by a well-balanced company, interesting large audiences at the Lyceum Oct. 6-10. "Little Lost Sister" Oct. 12-17.

A Telephone Tangle, headed as entertaining bill at Keith's Oct. 8-10, with Louise Galway and company in "Little Mother," Cameron and Gaylord in "Hired and Fired," Burns, Kilmer and Greedy, Raymond and Caverly, Lane and O'Donnell, Frank Whitman, the dancing violinist, and Tolson's Dogs.

PEARL KIRKWOOD.

TACOMA, WASH.

TACOMA, WASH. (Special).—"The Whip" at the Tacoma Oct. 3, played to large and well-pleased audiences. The Drury Lane company of America is well balanced with good scenery. Rupert Lemley, Eric Margo, John C. Hahn, Miss Alice Nelson, and Miss Hilda Hunt, deserve special mention.

GALVESTON, TEX.

GALVESTON, TEX. (Special).—Rehearsed and re-performed the Grand opened with Pantages vaudeville Sept. 30, Oct. 1 to 5. "Mutt and Jeff" Oct. 8; extremely good play to good business. Moving picture of "Cabiria," Sept. 30, with Charles S. Hanson as lecturer, week of Oct. 4-10 to good houses. "Red Widow" Oct. 10. Neil O'Brien's Minstrels Oct. 12. Charles Hanson is manager of the Grand.

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DAMES Maude (Chas. Frohman); Rochester, N. Y. 12, 14. Buffalo 15-17, Toronto 19-24.

ANGLINE Margaret (Philas. Sept. 28-Oct. 17, Chgo. 19-21.

ANNIE Laurie (Bowland-Clifford and Gasbill-MacVitty); (Chgo. Sept. 27-Oct. 24.

ARLENE, Georgia (The Lishers); Reno, Nev. 14, 16, 18. Berkeley, Cal. Nov. 17.

BEAUTIFUL Adventure (Chas. Frohman); N.Y.C. Sept. 5—indef.

BIRD of Paradise (Oliver Morton); May 13-17, Salt Lake City 19-24. Los Angeles 25-28.

BLOODINESS of Virtue (Frank Hurst); Easton, Pa. 15, 16. Scranton 19. Birmingham, N. C. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803

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 14, Williamsport, Conn., 15,
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 centown, Pa., 24, Frederick,
 Md., 25, and 26, and 27, Mil-
 lerville 29, Harleton, Pa., 31.
 GOODWIN, Nat (Memor. Shub-
 ert): Collins, Cal. 14, Mo-
 desto 15, Stockton 16, Sacra-
 mento 17, Glendale 19-21,
 22, 23, 24, 25, Chico 25, Red
 Bluff 24, Medford, Ore., 25,
 Eugene 26, Salem 27, Port-
 land 28, 30.
 GOVERNOR'S BOSS: Louisville 15.
 HE Comes Up Smiling (Al. H.
 Woods): N.Y.C. Sept. 16—
 indef.
 HELP Wanted (Oliver Morco-
 co): Kansas City 11-17, St.
 Joseph, Mo., 18, Topeka, Kan.,
 20, Lincoln, Neb., 21, Omaha
 22-24, Des Moines, Ia., 26-28.
 HIGH COST of Loving (Al. H.
 Woods): N.Y.C. Aug. 25—in-
 def.
 HIGHWAY of Life (The Lib-
 erty): N.Y.C. 26—indef.
 DODDIE, William (Lee Shu-
 bert): Boston Sept. 7—indef.
 INNOCENT (Al. H. Woods):
 14, 15, Sept. 8, 9, 10, 11, 12, 13.
 IRVING, Phil. Theater Co.
 N.Y.C. 1—indef.
 IT Pays to Advertise (Cohan
 and Harris): N.Y.C. Sept. 8
 1—indef.
 IT'S Mackay (Wm. Elliott):
 14, 15, 16, 17, 18, 19, 20, 21, 22,
 23, 24, 25, 26, 27, 28, 29, 30.
 KITTY Mackay (Wm. Elliott):
 "Frisco 11-17.
 LAW of the Land (George
 Broadhurst): N.Y.C. Sept. 30
 1—indef.
 LIFE (Wm. A. Brady): N.Y.
 C. 10—indef.
 LION and the Mouse (Geo. H.
 Bubb): Henry, Ill., 14, Shef-
 field 15, Vienna 16, Gene-
 sor 17, Alois 18, New Mil-
 ford 20, Matherville 21,
 Sherrard 22, Cambridge 23,
 Wrothing 24, Manlius 25,
 Walnut 27, Tampico 28.
 LITTLE Lost Sinner (John J.
 Lee): Indianapolis 12-17, St.
 Louis 18-24.
 LONE Wolf (Wm. A. Brady):
 N.Y.C. 26—indef.
 MAUGIE Pepper (Marcus V.
 Hoefel): Toledo, 14, 15, 16,
 17, 18, 19, 20, 21, 22, 23, 24,
 25, 26, 27, 28, 29, 30, 31, Cleve-
 land, Wm. 14, Cincinnati 25-31.
 MANTELL, Robert (Wm. A.
 Brady): Montreal 26-31.
 MAMON, John (Al. H. Woods):
 Boston Sept. 28-Oct. 17, N.Y.
 C. 10—indef.
 MILESTONES (Klaw and Er-
 langner): "Frisco 5-17.
 MIRACLE Man (Cohan and
 Harris): N.Y.C. 16—indef.
 MIRKLEHEAD Lady (Wm. Har-
 ris): Baltimore 25-29.
 MISLEADING Lady (S. Bur-
 stein): Gardner, Mass., 14,
 Athol 15, Greenfield 16,
 Brattleboro, Vt., 17, Benning-
 ton, Mechanicville, N. Y.,
 18, 19, 20, 21, 22, 23, 24, 25, 26,
 27, 28, 29, 30, 31, Cort-
 land 26, Fulton 27.
 MONEY Makers (Belwyn and
 Co.): N.Y.C. 5—indef.
 MOP Lady's Bouquet (I. W.
 Howe): Montreal 25-29.
 MY Lady's Dress (Joseph
 Brooks): N.Y.C. 10—indef.
 NEARLY Married Cohan and
 Harris: "Frisco 12-17.
 O'HARA, Fiske (Augustus Pi-
 erce): "Frisco 23, 24, 25, 26,
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(Group Areas): N.Y.C. 20--in-
PAIR of Sizes (H. H. Frasse):
Bunkalo 13-17, Phila. 19-Nov.
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H. Frasse): Oakland, Cal.,
11-14, San Jose 18, San Luis
Obispo 16, Santa Barbara 17,
Los Angeles 13-14, San Diego
23, Pasadena 18, Riverside
27, San Bernardino 28.
PAIR of Sizes (Central: H. H.
Frasse): Salem, O., 14, Bee-
ver Falls, Pa., 15, East Liv-
erspool, O., 16, Greensburg,
Pa., 17, Conestoga, Pa., 18,
Uniontown 20, Gratiot 20, Va.,
21, Fairmont 23, Claraburg
23, New Philadelphia, Pa.,
O., 25.
PAIR of Sizes (Eastern: H. H.
Frasse): Corning, N. Y., 17,
Hornell 17, Cortland 16, Wy-
tertown 17, Ogdensburg 17,
Oswego 20, Fulton 21, Pon-
tiac 23, Newark 23, Madus
24, Auburn 24, Rome 25,
PAIRO of Sizes (Frank B.
Smith): Toledo, Ia., 14, in-
dependence 15, Waterloo 15,
Iowa Falls 17.
PEU o' My Heart (Oliver Mor-
rocco): Boston Sept. 7--in-
def.
PEU o' My Heart (Oliver Mor-
rocco): Chgo. June 23--indef.
PEU o' My Heart (Oliver Mor-
rocco): Bedford City, Vt., 14,
Lexington 15, Harrisburg 16,
Hickory 16, New York 17,
Princeton 19, Glen View 19,
Logan 21, Williamson 23,
Bloodford 24, Pinalaki, Va., 26,
Wynethville 27, Bristol, Tenn.,
28.
PEU o' My Heart (Oliver Mor-
rocco): Asheville, N. C., 14,
Spartanburg, S. C., 15, Co-
lumbia 16, 17, Augusta, Ga.,
18-20, Charleston, S. C., 21,
22, Savannah, Ga., 23, 24,
Jacksonville, Fla., 25-27,
Brunswick, Ga., 28.
PEU o' My Heart (Oliver Mor-
rocco): N.Y.C. 12-17, B'klyn
19-24, N.Y.C. 26-31.
PEU o' My Heart (Oliver Mor-
rocco): Habetts, N. J., 14,
14, Allentown, Pa., 15, East-
on 17, Trenton, N. J.,
19-21, Shamokin 22, Potts-
ville 23, Pittston 24, Scrant-
on 25-28.
PEU o' My Heart (Oliver Mor-
rocco): Windsor, Ont., Can.,
14, Ft. William 17, Winni-
peg, Man., 19-24, Moose
Jaw, Sask., 26, 27, Regina
28, 29.
PEU o' My Heart (Oliver Mor-
rocco): Sudas, N. Y., 14,
Newark 15, Lyons 16, Niagara
Park 17, Danville 19, War-
saw 20, Perry 21, Galeten,
Pa., 23, Waverly, N. Y., 34,
Towanda 26, Orange 27, Su-
perior, Pa., 28.
PETROVA, Olga (Messrs. Shu-
bert): B'klyn 12-17.
PILATE'S Daughter (Alban
Co.): Phila., Sept. 25--in-
def.
POOR Little Rich Girl (Klaw
and Erlanger): St. Paul 11-
17.
POTASH and Perimeter (AL
H. Woods): Boston 5--indef.
POTASH and Perimeter (AL
H. Woods): Lexington, Ky.,
14-16, Bowling Green 17,
Nashville, Tenn., 18-21, Mem-
phis 22-24, Helena, Ark., 26,
Pine Bluff 27, Hot Springs
28, Little Rock 29, 30, Ft.
Smith 31.
POTASH and Perimeter (AL
H. Woods): Chgo. Aug. 26--
indef.
PRODIGAL Son (Oscar Gra-
ham): Children, Tex., 14,
Chillicothe 15, Veroon 16,
HERBECCA of Sunnybrook (Pro-
v. R. J. 12-17.
ROBART, The (Howland and
Clifford): Pittsburgh 12-17,
Pottsville 19, Shamokin 20,
Pottsville 21, Trenton, N. J.,
22-24, N.Y.C. 26-31.
SALAMANDER, The (Selwyn
and Co.): Balto. 12-17, N.Y.C.
19--indef.
SEVEN Keys to Balpate (Cohan
and Harris): N.Y.C. 12-
17.
SEVEN Keys to Balpate (Cohan
and Harris): Lincoln, Neb., 13-14,
Omaha 15, Kansas City 18-
24, St. Joseph 25, CIO 18-
24, Kan., 27, Lawrence 28.
SHEPHERD of the Hills (Gas-
kill and MacVitt): Salt Lake
City 12-14, Rock Springs,
Wyo., 15, Laramie 16, Gree-
ley, Colo., 17, Denver 18-24,
Victor 25, Colorado Springs
26, Pueblo 27, Canyon City
28.
SHEPHERD of the Hills (Gas-
kill and MacVitt): Colum-
bia, Mo., 14, Monticomey
City 18, Alton, Ill., 17, Boner
Terr., 18, Farmington, Mo.,
19, Fredericktown, Mo., 20,
Clarleau 22, Charleston 23,
Sikeston 24, Meldon 26,
Pittsblville 27, Caruthersville
28.
SHEPHERD'S Call (E. M. Per-
kins): Britt, Ia., 14, Rister
15, 16, 17, Edw., Ia., 18,
Elmore, Minn., 19, Bancroft,
Ia., 19, Wealer 20, Rock 21,
Graetinger 23, Dannel, Minn.,
23, Aberneth 24, Alpha 26,
Dundee 27, Clayton 28.

man); Washington 19-17, Baltimore 16.
BENDER, The (O. S. Wendt); Glasgow, O. 14, Nilesville 18, Ballwin 19, Sandusky 17, Newark 19, Fremont 20, Burlington Green 11, Erie 19, New York City 20, Delaware 24, Miami 25, St. Marys 26, Union City, Ind., 27, Greenville, O. 28.
FARM, France (David Seaco); Blacks 19-17, Boston 19-21.
THURSWAY, May (J. H. Cline); Logan, W. Va. 14, Charleston 15, Glen Jean 18, Princeton 17.
STORY of the Broom (Comstock and Gast); N.Y.C. Sept. 7-Oct. 17.
SUNNY South (J. G. Rockwell); Sunderland Ont., Can., 14, Cantonment 19, Gravesend 20, Fairbridge 19, Hamlet 19, Farry 20, Coldwater 21, Bradford 22, Newmarket 23, Starmer 24, Collingwood 29, Alliston 29, London 30.
THEATricals of Uddell's (Gaskill and MacVitt); Grassinger, Ia., 14, Sutherland 19, Buttern 19, Ararat 17, Granville 18, Hartley 19, Elgin 20, Keokuk 20, Hamilton 21, Chicago 22, Chicago 23, Cherokee 24, Alta 27, Storm Lake 28.
THIRD Degree (L. A. Edwards); Bellevue, O. 14, Westfield 18, Ashland 19, Loudenville 19, Coshocton 20, New Philadelphia 21, Kent 22, Wadsworth 23, Wooster 24, Millersburg 30, New Lexington 27, Caldwell 28, Jacksonville 29, Newcomers-town 30.
THIRD Party (F. Ray Comstock); N.Y.C. Aug. 18—Indef.
TIERSTON the Magician; Ottawa Ont., Can. 12-15, Kingston 16, St. Hamilton 19-21, London 23-24, Toronto 26-31.
TO-DAY (Co. A; Manuscript Producing Co.); Boston 12—Indef.
TO-DAY (Co. B; Manuscript Producing Co.); Chgo. Sept. 20—Indef.
TOO Many Cooks (Wm. A. Brady); Albany, N. Y., 12-14.
TOO Many Cooks (Wm. A. Brady); Houston, Tex., 13, Galveston 15, Beaumont 16, Lake Charles 17, New Orleans 18-20, Baton Rouge 25, Jackson, Miss. 26, Yazoo City 27, Greenwood 28, Town Fool (Harry Green); Cape Girardeau, Mo., 14, Perryville 16, St. Marys 17, St. Louis 18, Dexter 23, Fuxico 23, Dexter 23, Morehouse 26, Charleston 27, Portageville 28.
TWIN Beds (Selwyn and Co.); N.Y.C. Aug. 14—Indef.
UNCLE Sam's Cabin (Leon Wassburn); Troy, N. Y., 14, 15, Albany 16, 17.
UNCLE Tom's Cabin (Wm. Kibbie); Middletown, O. 13, Urbana 16, Springfield 17, Richmond 18, Independence 19, Terre Haute 23-25, Bloomington, Ill., 26, 27, Kankakee 29.
UNDER Cover (Selwyn and Co.); N.Y.C. Aug. 14—Indef.
UNDER Cover (Selwyn and Co.); Chgo. Aug. 30—Indef.
WALKER, Charlotte; Milwaukee 12-17, St. Paul 19-23, Minneapolis 28-31.
WARD, Fannie (Chas. Dillingham); Phila. 26—Indef.
WARFIELD, David (David Bagshaw); New Orleans 18-21, Mobile Ala. 26, Montgomery 27, Birmingham 28, Chattanooga, Tenn., 29, Nashville 30, 31.
"WAY Down East (Wm. A. Brady); Baltimore 17-19.
WHERE the Trail Drifts (Primrose and McGillan); Beatrice Neb., 14, Manhattan Kan., 16.
WHILE the City Sleeps (Bowland and Clifford); Louisville 11-17, Cheo 25-Nov. 15.
WHITESIDE, Walker (Walter Fiord); N.Y.C. 14—Indef.
WINNING of Barbara Worth (Barbara Worth Co.); Chgo. Sent. 17 Oct.—Indef.
WINNING of Barbara Worth (Barbara Worth Co.); Portland, Ind., 10, Huntington 20, Marion 21, Goshen 22, Ellettsport 23, North Bend 24, Michiana City 29, Howard 30, Mich. 27, La Porte, Ind. 28.
WINNING of Barbara Worth (Southern; P. M. Gardner); Hazleton Pa., 14, Fortsville 15, Williamsport 16, Bloomensburg 17, Huntington 19, Barnesboro 20, Indiana 21, Ridgway 22, Kane 23, Beaverford 24, Kittanning 29, Beaver Falls 27, Vandergriff 28.
WITHIN the Law (Selwyn and Co.); Minneapolis 12-17, York, Pa. 18-20, Altoona 21, Woods; Phila. 13-24.

VILLO, Tishel (Al. H. Woods), Park, Ky., 19. Knoxville, Tenn., 18. 17. Chattanooga, 19. 20. Nashville, Tenn., 21.

TORSA, Mma.: Chgo. 19—Ind.—

TRAVELING STOCK

BERRY, Jack (John Lover-son): Chgo. 19-24. Jamestown, Wis., 25-31.

CHICAGO: Alliance Co., 19-17. **CORVILLE**-Price Players: Urberville Co., 19-17. East Palestine 19-24. Warren 20-31.

CUNNINGHAM: Boston, Mass., 18-16. Dover, Del., 18-17.

GRIER: Muskogee, Okla., 8-17.

GRAHAM: St. Marys, Co., 18-17.

HILLMAN: Beloit, Kan., 18-17.

LEONARD Players: Charlotte, N.C., 19-14. Wyoming 18-17.

MARTIN Players: Shamokin, Pa., 19-17.

MARKS Brothers: London, Ont., Can., 19-17.

PERRY: Woodstock, Ont., Can., 18-17.

RICHARDSON: Hearletta, Okla., 19-17.

ROBBINS, Clint and Beulah: Redwood Falls, Minn., 18-17.

SHOBY, Ethel: Ashland, Mass., 18-17.

WHITNEY: Mason, Mich., 19-17.

WINNINGER: Oshkosh, Wis., 11-17.

OPERA AND MUSIC

ADELE (New Era Producing Co.):

BELLE of Bond Street (Messrs. Schubert): St. Louis 13-17.

EDISON Grand Opera: Boston 13-17.

BRINGING UP Father (Co. 1, Chas. Foreman): Phila., 19-17. Prov., 18-24. Phila., 28-41.

BRINGING UP Father (Co. 2, Chas. F. Cole): Kansas City, Mo., 18-17.

CO. 14: Omaha 18-17. Westville 18. Wilmington 17. Winces, S. C., 18. Sumter 20.

CO. 22: Winston-Salem 20.

CO. 23: Birmingham 24. Asheville, N. C., 24. Asheville, N. C., 27. Augusta, Ga., 28. Charleston, N. C., 29. Savannah, Ga., 30, 31.

BRINGING UP Father (Co. 3, Chas. McKee): Lansing, Mich., 18-17.

Fleet 10, Bay City 17. Saginaw 18. Cadillac 18. Marquette 20. Traverse City 21. Petoskey 22. Cheboygan 23. Manistowick 24. Escanaba 25. Iron Mountain 26. Sault Ste. Marie 27. Antigo 28. Grand Rapids 29. Wausau 30. Marinette 31.

HUNNY, John: Chgo. 17-22.

O'N F U R Y Grand Opera (Messrs. Shubert): N.Y.C. Sept. 14—Indef.

DANCING Around (Messrs. Shubert): N.Y.C. 10—Indef.

DAWN Hazel (John C. Fish et al.): Pittsburgh 13-17.

ELFRIDGE, Julian (Al. H. Woods): N.Y.C. 19-17.

FIREFLY, The (Geo. A. Miles): Portsmouth, N. H., 14. Augusta, Me., 15. Bangor 16. Portland 17. Lewiston 18. Waterville 19. Brunswick 20. Vt., 21. Pittsburg 22. Vt., 23. Rutland Vt., 23. Belows Falls 20. Claremont, N. H., 27. Brattleboro, Vt., 28. Hennepin 29. Oberlin, N. J., 30.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Stillwater, Minn., 14. 81.

Cloud 15. Bad Wing 19. L. Croome, Wis., 17. Wisconsin 18. 19. Fairbank 18. Manchester 20. Wells 21. Fairmount 22. Blue Earth 23. Albia, Ia., 24.

GILBERT and Sullivan Operas Co.: Portland, Ore., 11-17.

THE GIGGLE: Jallan (Al. H. Woods): 18-24. Vancouver, B. C., 25-31.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—Indef.

HIGH JACKS (Arthur Hammerstein): Washington 13-17.

HITCHHIKERS (Farmhouse and Harris): Bloomington, 14. Jacksonville 15. Peoria, Ill., 16. Springfield 17. St. Louis 18-24.

Lady Get Married (Oliver Messiaen): Los Angeles Sept. 10—Indef.

LITTLE Modiste (Halton Powell): Elkhart, Ind., 15-17.

Hammond 18-21. South Bend 22. Kalamazoo, Mich., 26.

NIGHTINGale (Messrs. Shubert): Chgo. 4-17.

MONTGOMERY and Stone (Chas. Dillingham): Philadelphia 28-Oct. 17. N.Y.C. 29—Indef.

MUTT and Jeff in Mexico (Co. 1; Joseph Pittinghill): Berlin, Oct. Can., 14. Hamilton 15.

17. Toronto 19-24. Branford 26. St. Thomas 27. Chatham 28. London 29-31.

MUTT and Jeff in Mexico (Co. 2; Chas. Williams): Buffalo 18.

Boston, Tex., 14. Parts 10.
Boswell 18. Danvers 17. Sher-
man 19. Durant 16. Okla. 10.
Arden 21. Wadsworth 18. Palla-
tine, Mo. 20. Amarillo 23. Den-
ver 20-21.

MUTT and JEFF in Mexico (Col-
l.) Off Williams; Columbia,
A. C. 4. Summer 15. An-
asta G. 16. Martinsburg
C. 17. Charlotte N. C.
19. Lexington 20. Greensboro
18. Raleigh 21. Jamestown
22. Asheville 24. Green-
ville, C. 25. Galveston,
Ga. 27. Athens 28. Carter-
ville 30. Chattanooga, Tenn.,
30, 31.

MUTT and Jeff in Mexico (Col-
l.) Mary Hill; Off City, Pa.
14. Franklin 15. Meadville
16. Greenville 17. Erie 18.
Palmerville 20. Warren 23.
Niles 27. Sharon 28. New-
castle 29. East 30. Young-
town 30-31.

MUTT and Jeff in Mexico (Spe-
cial) Joe Francis; Offline
George Va. 14. Hinton, W.
Va. 15. Jackson 16. Wash-
ington 17. Elkins 18. Parsons
20. Kayser 21. Fishmont 22.
Frontsburg, Md. 23. Charle-
sville, W. Va. 24. Fairmont
25. Morgantown 26. Scottsdale,
Pa. 27. Brownsville 28. In-
dianapolis 30. Waynesburg 31.

MY Best Girl (J. C. Hagland);
Washington 13-17. Camber-
land, Md. 19. Johnston,
Pa. 20. Greentree 21. But-
ler 22. New Castle 23. Liver-
pool, C. 24.

NEW YORK Grand Opera (Eugene
Schubert); Syracuse, N. Y.,
15, 16. Owens 18. Balti-
more 19. Corning 17. Hornell
18. Cortland 20. Elmira 21.
Saratoga Springs 22. Titus-
ville, N. Y. 23. Meadville 24. Man-
dusky, O. 26. Fremont 27.
Dayton 28. Indianapolis, Ind.
29. Jackson, Mich. 30. Flint.

OH! Oh! Delphine; New Or-
leans, La. 13-17.

ONE Girl in a Million (Regal
Producing Co.); Ohio. Sept.
13-17.

ONLY Girl (Joe Weber); De-
troit 13-17.

PAPA'S Darling (Klaw and
Wanger); Phila. 19-31.

PAPA'S BOY Show of 1914
at New Orleans. Suburb; Phila. 5-
24.

PINAFOR; Montreal 12-17. J.
Kelly; Lynchburg, Va. 13.
Danville 15. Greensboro A. C.
16. Winston-Salem, N. C. 17.
Raleigh 19. 20. Boone
Mount 21. Norfolk, Va. 22.
Newport News 23. Richmond
24. Roanoke 26. Bluefield, W.
Va. 27. Portsmouth, O. 28.
Frankfort, Ky. 29. Henderson,
Mo. 30.

PRINCE of To-Night; Buffalo
12-17.

QUEEN of the Movies (Thom.
Reilly); Detroit 12-17.

ROCKAWAY (John F. S. S.
Hunk); Kansas City 11-17.

RANTLEY Joseph (Phillip
Bartholomew); Cin. 12-17.

SARI (Easter); Henry W. Say-
son; Warren, O. 14. Butler,
O. 15. Dover 16. East
Liverpool, O. 17. Sha-
ron, Pa. 19. Meadville 20.
Warren 21. Sunbury 23. Wil-
lamsport 24. Shamokin 25.
Hanston 26. Piquet 27.

SARATOGA (Henry W. Sayson);
Ithaca, N. Y. 14. Roch-
ester 15-17. Syracuse 19. Utica
21. Albany 22-24.
S'klyn 26-31.

SCHREFF, Fritz (Oliver Mo-
gan); N.Y.C. Sept. 21-In-
c.

SEPTEMBER Morn (Rowland
and Clifford); Greensburg, Pa.
18. Conneville 14.
Uniontown 17. Morgantown
18. Latrobe 19. Somerset
Myrsideale 23. Cumberland
Md. 25. Hagerstown 24.
Martinsburg, W. Va. 25.
Hanover, Pa. 27. York 28.

SEPTEMBER Morn (Rowland
and Clifford); West Chester, O.
14. Coakleton 15. Kaneville
16. Newark 17. Parkersburg
19. Marietta 20. Gallitool
21. Marysville 22. Lexington
23. Wm. 24. Winchester 25.
Huntington W. Va. 27. Iron-
ton, O. 28.

SEPTEMBER Morn (Rowland
and Clifford); St. Louis 11.
Kansas City 12-24. Joplin
25. Springfield 26. Sedalia
27. Jefferson City 28.

SEVEN Hours in New York (O.
S. Rebe); Indiana 14.
Latrobe 15. Irwin 16. Dar-
neshore 17. Greensboro 19.
Scottsdale 20. Roswell 21.
Somerset 22. Myerdale 23.
Cumberland, Md. 24. Clark
County, W. Va. 27. Farmington
28. Uniontown, Pa. 30. Mo-
nticeny 31.

SMART Set (Traver I. Cor-
nell); Dallas, Tex. 13. 14.
Pt. Worth 15. 16. Waco 17.
Taylor 19. Austin 20. San
Antonio 21. 22. Cuero 23.
Dallas 24. Fairmont 25.
Houston 27. 28.

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KIEFFELD Folios of 1914
(Florens Kieffeld): Boston
Sept. 28—Indef.

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Gosman, Richard Gordon, H.
 Hendler, Herchel, Harry
 Haddfield, Geoffrey Heath, R. H.
 Hamilton, Pete, Hall, Chas.
 Harlow, R. Hamilton.
 Jerome Hoffman, H.
 Lewis, Thos.
 Jones, Wm. H. Jno. Junior
 Larry Jackson, Franklin Jones
 Keith, J. R.
 Keene Chas., Wm. Keighly
 Paul Kruger, Jno. Kearney
 Joe Kemper, J.
 Lyons, Edw. Victor, Larry
 Lutz, Paul, Ralph P. Lewis
 Herman Lieb, Waldo Leroy
 Walter Lawrence, Walter Law
 Daniel Lawlor, Francis Lawvitt
 Leary, J. J.
 Leary, Fred, Mackay, Frank
 Leisel, Edmund Manley, Harry
 Leitland, Carl, Miller, Jas.
 Michael, Chas. Mangel, Joe
 Mack, Joe, Merrick, J. S.
 Mann, Hal Montant, Crale
 Miner, Hiram Mason, Frank
 McKenzie, Jno. McQuinn, K. A.

Hottel, Sammel, Leon Neil
 O'Connor, Herbert, Chas. Oll
 Pacho, Martin, Geo. Pender
 Prast A. C. Pringle, Glenrobert
 Rector, D. H. Primrose, Fred
 Rickert, Petera Robt. Preston
 Rinn, Prescott
 Haulton, Horace, Walter
 Russell, Calvin Rische, Walter
 Rye, Geo. Roland, Hans
 Rye, Walter Renfort
 Spence, F. H., Geo. Stanley
 Sro, Stahl, Irving Southard
 Stryker, Sawyer, Will Schaffer
 Stains, Saml. S. Sack, Sam
 Stewart, Leroy Snyder, Ernest
 Schnell, Oscar Sidney
 Tracy, Royal, C. M. Taylor
 Thirt, Toms
 Thirt, Renselaar, Frederick
 Alfred Varaha
 Whittier, Robt. Arthur
 Weid, Hars Walch, Cyrus Wood
 West, A. M. Wecht
 Andrew Weston, Albert White
 Walter Ware, Colton White
 Clayton White, Harris Wilens
 Yost, Herbert, Aubry Yates

The Lyric and Palace—are offering strong attractions to good attendance, which is further increased now that Smith College has opened.

The interior of the Academy has been redecorated at the expense of which is assumed by Mr. Frank Lyric and Mrs. White, son and daughter of the donor of the theater. The color scheme is green and white; the new curtain is by Maurice Tuttle.

Ralph H. Brigham, who has been musical director at the Academy, has gone to the Strand Theater, New York. MARY K. BUNWORTH.

BIRMINGHAM, ALA. (Special).—The Al. G. Field (Greater Minors) played the Jefferson four three performances Oct. 5, 6, and 7, and pleased the Blou, after trying Columbia burlesque tamed down to the musical comedy line for four weeks, threw up the sponge Oct. 8 and closed its doors for a short time. The class of entertainment was a bit risqué for the feminine portion of the audience, and not quite spicy enough for the other portion.

The Orpheum and Majestic are also dark and no announcements have been made as to their opening.

The Alabama State Fair opened Sept. 23 and continued until Oct. 10. Rice and Dore had the highway concessions and presented a fine line of attractions. The general public seemed loath to turn home money freely.

CALGARY, ALTA. (Special) — Theodore Johnson's Players have given a fine and well-staged performance of "The Music Man" at the Grand Sept. 28-30. Guy Harrington was seen in the first serious role that has been allotted to him, and was wholly satisfactory as Horatio. The same success attended his performance of the delightful character of the daughter. The support was up to its usual high standard. Business satisfactory.

Pantages Sept. 28-Oct. 3 had a good bill headed by Walter Terry, a Bill Giele, who pleased as much as our own performers. Other good acts were: The Two Kerna, acrobatic novelty; La Touraine Four, Gardner and Revere, and the Five Juggling Mowatts. Good business.

WILMINGTON, N. C. (Special).—"The Dingtat Family" canceled its performance two minutes before time for the curtain at the matinee Oct. 8. The announcement was made to a good-sized audience already assembled that they, as well as those holding tickets for the evening performance, could get their money back at the box-office. The cause of the cancellation at the box-office was that the "Family" was responsible for the musical proceeding. It is said that the leading lady, Miss Skilah Bernard, incurred the displeasure of the owner of the company, J. J. Miller, and that he used violent and profane language to her. The lady then closed the show promptly ordered from the theater by manager Jesse Weill. Local Manager Coates immediately wired Manager John L. Crovo of the Charlotte Academy of Music, the only other school theater at which "The Dingtat Family" was booked, ordering the cancelling of the date there.

NORTHAMPTON, MASS. (Special).—The season at the Academy opened Sept. 21 with a successful three days engagement of the Annette Kellermann Pictures, "Neptune's Daughter," "Quaker Girl" Sept. 24.

The Plaza has adopted the policy of presenting in pictures well-known plays by leading players. The other first-class picture houses—

Hochstetern, N. Y. (Special).—Miss Billie Duke is a capable comedienne at the Lyceum Sept. 28-30. "The Dummy" Oct. 1-3.

It is the consensus of Rochester players that "The Winners" at the Club Theater Sept. 28-Oct. 3 is one of the best attractions seen here this season.

"The Girl of the Gay White Way" opened week of Sept. 23 at the Corinthian; crowded houses.

Moving pictures at the Genesee Grand, Hippodrome, Hippo Land, and Winter Garden are all selections of the best of the season.

Moving pictures and vaudeville at the Victoria and Photoplay Sept. 28-Oct. 3 to big houses.

New measure of delight for the lover of the blinding color and mammoth-sized life of the Orient is afforded by Klismet, Edward Kuehn, and his company, who are presenting "The East," which had its initial local presentation at the Lyceum Oct. 5-7. The Little Cafe

SALT LAKE CITY (Special).—The Salt Lake of the week Sept. 30 was a happy one. Bertha Kaish at the Orpheum, where she delighted all with her wonderful portrayal of Marianna in Juan Hernandez's play of that name. George Weiler and John Harrington gave worthy support. Allie Mayron and Charlie and her sister did daily business at a charming and attractive attraction. The Wherry Lewis Quintette was excellent. Allison Stanley Wells and Buddy, Florence Wadsworth Wallace, and the Monarts made up the balance of the bill. At the Utah Theater Lillian Kemble and the symphony orchestra gave a fine performance.

"The Conspiracy" week Sept. 30 to growing business. Wilson Reynolds, Charles Mackay, and Marguerite Chaffee were worthy of mention.

The return engagement of the photoplay, "The Spoilers," at the Salt Lake Theater did fair business. Week Sept. 25 George Arlin in "Darrell" week of Oct. 5.

Marie and Billy Hart at the Orpheum week of Sept. 27 shared honors with Will Rogers, the Oklahoma cowboy. Eleanor Hisher and company were well received. Duff and Lesley were popular in their playlet, "Springtime."

The Hosa Sisters, the Transatlantic Trio and Gormully and Caffery made up a good bill.

Charles Carter and company, at Pantages week of Sept. 30, played a good box-office value. So did the musical culture play, "The Road to Nowhere," at the Grand.

Howard and company, seen but before, were well liked. Rob Albright made a hit, and was in great demand.

At the Empress the Three Brownies, Estelle Home, Vivian Murray and Grace St. Clair, Armstrong and company, and the Indian tenor, or, and Add Hoyt's Minstrel Jubilee.

C. E. JOHNSON.

Drexler (special).—"The Candy Shop," even better than on that first visit. A new play, a magnificent business Sept. 20-Oct. 2. Told the first two-week engagement of a travelling company since "Everywoman" in May, 1917.

"Nearly Married" followed.

The Drexler varied its programme for week of Sept. 27-Oct. 3, with a new play, "Forty-five Minutes from Broadway." Blanche Yurka sang acceptably. Carl Anthony managed to sink the gentleman and play the role of Kid Renna. In "The Woman," Sept. 27-Oct. 3, Frank Denham performed a highly satisfactory piece of business as Jim Blake. "The House Next Door" followed.

At the Broadway, afternoon Oct. 2, Madame Gaidai appeared as soloist with the Cavalli Symphony Orchestra. "Cabiria" Oct. 4-10.

The Orpheum's programme, Sept. 27-Oct. 3, topped off by "Day and Night" in Edmond Hays and company. In "The Piano Movers," Sept. 27-Oct. 3 Bertha Kallich in the epilogue to Mariana was splendidly tragic.

"She Laid to Her Husband" Sept. 30-28 and "Ten Lives" Sept. 27-Oct. 3 at the Plaza served to keep up the standard set during the summer by the Jacobs company.

The German-American Theater opened with "Die Goldgrube," a comedy lately popular in Germany. An English season will be given the

VANCOUVER, B. C. (Special).—Orpheum vaudeville shows are no longer on the theatrical menu for Vancouver. The Imperial, which was handling these shows, closed its doors Sept. 19, for lack of patronage is given as the cause.

At the Sherbrooke of the Hill, the fairly well known "The Tramp" and "The Tramp of the Longsome Pine" Oct. 15, 16; had small houses.

"The Blindness of Virtue" did good business at the Empress Sept. 14-19. Mr. Richard Sterling, the new leading man, Miss Marriott and Howard Russell were the featured artists.

At the Empress, the new players gave in Howard Peleg's war drama, "The Little Rebel," "Madame Sherry" is understood.

Pantazes had a corking bill Sept. 21-26. Weber's Juvenile Orchestra being the headliner.

William Schiller and company in "Destiny" was the second attraction.


Flocci vaudeville was shown at Loew's. Nearly all picture houses are doing well.

At Pantazes Sept. 14-19 appeared Harry Cornell-Ritch Orlay and company in "Dramatic Playlet," "The Little Rebel," "The Tramp."

Great interest was shown in this offering for the reason that all of the players in the act had appeared here in stock, and the act was written by Howard Russell, a favorite member of the Tel. & Lawrence company at the Empress. The act met with instant favor.

MINNIE M. RUSSELL.

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STAMFORD, CONN.

STAMFORD, CONN. (Special).—The Stamford Theater is rapidly acquiring fame as the best possible place for premieres; managers who are looking for long runs and big business would do well to make note of it. Three of the company's big hits, "On Trial," "The Beautiful Adventure" and "What Is Love," were all Stamfordized before appearing on Broadway, and fourth, "Consequences," the London success, received the Stamford label Sept. 29.

ROY H. WISSE.

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VAUDEVILLE



The De Havens in Musical Skit—The Rigolettos's Versatile Work—Alice Lloyd Returns



MISS ROSEIKA DOLLY, White, N. Y.
Coming to New York Next Week in Dances with Martin Brown.

CARTER DE HAVEN is a nimble dancer, an agreeable vocalist of the American nasal musical comedy school, and he possesses a dapper Broadwayesque personality. But he isn't a playwright.

De Haven Writes a Sketch for Himself

Last year Mr. De Haven, assisted by his wife, pretty Flora Parker, did a neat little song and dance specialty. The personal element was there, for Mr. De Haven didn't hesitate to sing about himself and his motor car. However, the whole thing was deftly done and distinctive.

This year Mr. De Haven constructed for himself a musical skit, termed a flirtation and named "The Masher." Mrs. De Haven dances out before a purple plush drop to sing in the spotlight, and Mr. De Haven rises from an orchestra seat to vocally announce how seriously she has affected his heart. Then we are given glimpses of the stage door, where the two meet, a private restaurant dining-room, and finally the actress' country bungalow, where the temperamental star leaves her admirer on the front steps to the mercy of a thunder-storm. He gets a silhouette view of the actress disrobing in her boudoir before the electrical rain effect descends upon him.

All in all, "The Masher" is exceedingly mild and almost boring. The lines are wan and pale. "Menu?" asks the waiter. "Me and you," responds Mr. De Haven. "I should say not—she and I." The songs, too, are pretty insane.

The De Havens are themselves. Mr. De Haven combs his hair just as smoothly as of yore, and his wife again wears several pretty frocks.

The Hanlons in Pantomime Clowning

The Hanlon Brothers returned to the stage at the Colonial in a pantomime comedy, "Mr. Lilywhite's Dream." The specialty harks back to the days of "Superba." Mr. Lilywhite, a clown, takes a sleeping potion and dreams of seeing statues come to life, while hats and bottles disappear and reappear. There's a carefully timed instance of double pantomime, with the aid of a mirror frame, and another well worked out bit, where a pantomime burglar follows step by step behind the clown and avoids discovery by lightning acrobatic tumbles.

A little boy who sat close to us followed the clown's adventures breathlessly and startled his neighbors in the tense scene with the burglar by anxiously warning the clown, "There's the man—there he is!" So it seems that the old "Superba" clowning still has

its appeal to the childish imagination, and apparently the Hanlon Brothers yet retain a certain place in the field of amusements.

The Rigolettos Are Twin Schaffers

The Rigoletto Brothers—Charles and Henry—have long been offering a varied programme of condensed specialties in the varieties. This year a comparison with Sylvester Schaffer will be inevitable. Their specialty, like his, is made up of distinctive parts and runs an unusual length.

At the Palace the brothers played musical instruments, juggled balls and Indian clubs, offered magical illusions, plastic poses and feats of strength, as well as performing on an aerial ladder. Their acrobatic and mid-air work is the best thing they do. The magical feats are along the usual cabaret and trunk line of illusions and are not—any of them—unfathomable to an alert watcher.

In actual achievements—in physical feats well performed—the Rigolettos perhaps rank ahead of Schaffer. But the German "miracle man" has a certain quality—termed *class* in the varieties—that the Rigolettos lack. The early part of their programme—the musical and juggling bits—will stand a lot of quickening and improving.

Alice Lloyd Lacks Good Songs

It was good to welcome the Lloyd cockney buoyancy of comedy once more at the Palace, although Alice Lloyd disappointed us in her choice of songs.

Opening with a dreary number, "Oh, Do You Make a Noise When You're Kissing, Tom," Miss Lloyd followed with "She Was Fishing, But Not for Fish," "He Asked Me to Be His Wife—His Little Bit of Trouble and Strife," and "Why Did Solomon Keep a Harem?" Some of these are a bit blue, as the one about "the little comforts that Solly required," but they lacked the swing of the real English music hall ballad.

It wasn't until Miss Lloyd sang "It's a Long, Long Way to Tipperary," that she reached her audience. Miss Lloyd put vigor into this single little song, which, due to its swinging rhythm more than anything else, has become the marching song of the Allies. The comedienne made us feel the wartime spirit of Piccadilly and the Strand.

Then she spoiled the whole effect by giving, as an encore, one of the worst rags of the moment—an Irving Berlin lyric called "Stay Where You Belong."



MISS BELLE BAKER,
Winning Her Usual Hit at the Palace Theater.



MISS KITTY GORDON, White, N. Y.
Now Making Her New York Variety Debut in "Alma's Return."

relating the advice of Satan to his son anent going up above to the war-shattered earth. Berlin never did anything worse. It's as futile as the devil is dramatically *passé* these days.

Joan Sawyer Returns

Joan Sawyer and Nigel Barrie celebrated their return to the Palace by doing the aeroplane waltz, the Maxixe, and the dancing pantomime, "The Artist's Dream." There was one lively new number, "The Congo Trot," that went best of all.

Possibly it was an error to revive "The Artist's Dream," so familiar to Palace audiences. While we admire Miss Sawyer's grace in the waltz and Mr. Barrie's able assistance—they're an ideal dancing team—we can't quite get up our old enthusiasm for the dance this season. We laid it away with our straw hat.

W. C. Fields's Amusing Juggling

W. C. Fields is always amusing. He juggles balls, hats, cigars and cigar boxes with nonchalance, accuracy and humor.

We have commented so many times upon monologists who do not change their material that it seems possibly unkind to speak adversely of Joe Welch's new stories. In truth, they lack the comedy punch of last year's routine. The difference was clearly visible when, for an encore, Mr. Welch told his last season's stories about his motor car. Then the laughs came thick and fast.

The Gaudsmiths—tumbling clowns, assisted by two well trained black poodles—opened the Palace show with a brisk acrobatic and tumbling turn. The Gaudsmiths are among the few European acts to realize America's insistent demand for speed, especially in acts of physical dexterity. They have keyed their work up to the right tempo.

Ruth Royce's Methods

Ruth Royce is more eccentrically cabarettish than ever. To us, there isn't spontaneity in her jumpy methods, her mugging and the studied way she uses her arms. She lacks variety, and it all seems carefully calculated. Miss Royce gets results only with rags possessing lines of some humor. The average theatergoer vaguely credits the laugh to the artists.

The little singer, to be just, is better than a multitude of colorless "single" rag vocalists in the two-a-day. She is young and she should develop. Right now she needs the note of sincerity in her songs.

Franklyn Ardell has played "The Suffragette" a long time in vaudeville. Before he achieved a personal hit in the role of a slangy variety performer in "The Family Cupboard," he was pretty well known in the skit. "The Suffragette" is built about the candidacy of a husband and wife on rival political tickets, with sure-fire lines for and against women's rights. "The Suffragette" isn't a playlet but a duo-logue, delivered right to the audience in the usual method of cross-fire patter artists.

More of the Modern Dances

Gene Hodgkins and Irene Hammond have evidently tried to get away from the regulation ballroom specialty. They first danced out before a street drop "in one," to do a little song about the tango. Then the curtain disappears and the two make good their threat. They have a full stage set completely in white, a la Valerka Buratt, with steps in the background and a baby grand down close to the footlights.

Miss Hammond and Mr. Hodgkins dance down the steps, then he hurries to the piano and his partner lapses into "Tommy, Teach Me How to Do the Fox Trot." There is a bit of trotting, and while the two change costumes, a motion picture night view of the White Way's electric signs is shown. Then the two do the maxixe.

It is a fairly entertaining specialty. Miss Hammond hasn't much of a voice, but she has prettiness of the modern type—the kind of femininity that walks with its finger tips upon its hips and seems to be going into a general but smart decline.

Hoey and Leo, the Hebrew comedians, returned in a new line of patter and parodies. Hoey and Leo are usually amusing, but their present line of repartee is pretty inferior. The parodies deal with those two staple subjects of the burlesque song writer—the man who goes in bathing and loses his clothes and the woman who weighs 300 pounds. These, with the mother-in-law lyric, are the three reasons for the existence of parody constructors.

The Need of Good Songs

Bessie Wynn is still handicapped by lack of good songs. In fact, acceptable lyrics are not being written, it seems. The melody market is in a hopeless state, ranging from piling drives to crude suggestiveness.

Miss Wynn is always dainty and agreeable. However, she is allowing an affection to creep into her work, seriously injuring the simple charm of her personality.

She has one new song, with something of a touch of pathos. "When You're a Long, Long Way from Home," and finishes with the melody of character bits. The aria from "Madam Butterfly"—given with some depth—stands out like a cameo among the other numbers.

We needed no better demonstration of the inanity of modern song-writing than Willie Weston's lengthy specialty. Weston is a "composer," and he offered a number of rags, doing some of them with superfluous dramatics. There was one—the prize vocal blurb of the week—with the cheerful refrain:

"When the grown-up ladies
Start to act like babies,
I gotta love 'em, I gotta lo-o-ve 'em, that's all."

And then there was a kind applause recitation about President Wilson in verse, if we may call anything like this by the name:

"He deserves a lot of credit,
And we'll see that he'll get it."

Bunny Grey, "The girl from Atlantic City," said to be a boardwalk discovery, proved to be just another rag artist of the cabaret style. There is no variety to her methods, no personality, and but exceedingly slight ability.

It takes something more than shrugging the shoulders to make a rag singer.

Chigland Marble in New Sketch

Sam Chip and Mary Marble do their familiar Dutch characterizations in Herbert Hall Winslow's "picture book" playlet, "The Land of Dykes." With a Holland windmill background, there is some vague sort of story which serves—more or less—to introduce Miss Marble and Mr. Chip in songs and wooden shoe dances.

Captain Borcho's demonstrations of the methods used by deep sea divers, an attraction imported from Coney Island, proved entertaining, with its glimpses of the diver in his airtight armor walking about the bottom of a glass tank.

If Harrie were a baseball fan, he might have written "What Every Office Boy Knows." But no office boy, efficient as they are supposed to be in things of the diamond, possesses the depth of baseball data that George L. Moreland has stored away mentally. He is a walking encyclopedia of baseball. He passed up one question when a gallery goer inquired, "What league is Loney Washell with?"

Rooney and Bent Score

Pat Rooney and Marion Bent really danced away with the hit of the Victoria bill. Rooney is like an electrified hairpin when it comes to eccentric dancing. They went out at 5.30 o'clock in the afternoon

CUTS IN SALARIES NECESSARY; ROSIE LLOYD COMING

Blanche Ring, Mrs. Leslie Carter and Ethel Barrymore Are
Early Palace Headliners

By WALTER J. KINGSLEY.

MARTIN HARVEY is negotiating for a Keith tour in a dramatic sketch.

Rosie Lloyd has been booked for a long tour in "big time." Meanwhile, Alice Lloyd is singing new songs with her usual success in the Keith theaters.

Kitty Gordon's little altar, with candles ever burning, has created a sensation at the Palace Theater this week. Miss Gordon says that she will burn candles until the end of the war. Her husband, Captain Beresford, is at the front, and she is praying for him, though there is a difference of opinion as to what she actually prays for. Being a Beresford has its disadvantages, for it means being sent on forlorn hopes and dying chances. They are a fighting race and naturally they are shoved into the forefront of battle. Whatever happens, Miss Gordon is happy in her Jack Lait sketch.

Here's a prediction: Two famous and fashionable dancers will divorce within a short time, and the lady fair will become the bride of a millionaire society man.

Joan Sawyer is dancing a "Military Quick Step" during her second week at the Palace. The Castles have a "Military Glide." We are nothing if not timely in the two-a-day.

The water is to be squeezed out of vaudeville salaries.

Genece will be an early attraction at the Palace Theater, as will Blanche Ring, Mrs. Leslie Carter, Ethel Barrymore in a new sketch, and other notables.

At a meeting of the vaudeville managers at the offices of the United Booking Office it was decided, in order to meet the bad condition of the theatrical business at the present time, brought on largely on account

and held the audience. Possibly this isn't such a tribute, for we doubt if the Hammerstein audience ever goes home. There's another mystery at the Victoria: Where do the first few acts on the bill come from? And, while we're on the subject, where do they go to?

The Murphys in "Clancy's Ghost"

Mr. and Mrs. Mark Murphy are old-time variety folk in an old-time comedy turn, "Clancy's Ghost," by Charles Horvitz. Mrs. Clancy is mourning the death of her husband, supposed to be drowned, when that gentleman, fresh from a three weeks' "bum," appears. Mrs. Clancy registers comic fright. "She takes me for a cock-eyed mackerel," remarks Clancy. "What do you want?" inquires the "widow." "I want to knock you out of you!" is the part response. That got the biggest laugh from the Victoria audience.

"Clancy's Ghost," figuratively speaking, is a brick colliding with the ear of art.

FREDERICK JAMES SMITH.

FUNERAL OF PHILIP NASH

The funeral of the late Philip Nash, general office manager of the United Booking Office, was held from the Church of the Blessed Sacrament, Broadway and Seventy-first Street, last Wednesday morning.

The Rev. Father Gilmartin conducted the services. Practically every prominent person in the vaudeville world was present. The honorary pallbearers were: A. Paul Keith, E. F. Albee, Martin Beck, F. F. Proctor, John C. McCall, Maurice Goodman, Samuel K. Hodgson, Daniel C. Hennessy, Elmer F. Rogers, John K. Burns, Frank W. Vincent, Walter Vincent, Robert C. Larson, Percy G. Williams, F. F. Proctor, Jr., Harry Mondorf, John C. Peabody, Frank Thompson, E. M. Robinson, Mike Shea, Harry Jordan, Charles Lovenberg, and E. V. Darling.

The late residence, at 3030 Broadway, was a veritable garden of flowers, the floral tokens filling the apartment. A blanket of white roses covering the coffin, was the tribute of Messrs. E. F. Albee and A. Paul Keith. Floral tributes were sent by Martin Beck, M. Meyerfeld, Jr., J. J. Murdoch, Frank Thompson, F. F. Proctor, Percy G. Williams, Elmer Rogers, S. K. Hodgson, the artists' representatives of the United Booking Office, many well-known stars and players, and the theater staffs of a number of Keith houses.

Interment took place in the McNamara Mausoleum, St. Agnes Cemetery, Albany, N. Y.

of the depression caused, no doubt, by the conflict abroad, that a retrenchment was necessary to some extent in every department. As the artists, from actual figures, received 60 to 70 per cent. of the gross receipts of the vaudeville theaters, and having enjoyed this prosperity for a great many years past, the managers felt that it was no more than right that they should take a reduction in salaries consistent with the conditions. The vaudeville managers were optimistic during their summer's bookings for the present season and, while the summer months in the houses that were kept open were the worst in the history of vaudeville, they felt that when the Fall season opened the houses would be prosperous, but the result since Sept. 1 has been disheartening, and there is no indication of it improving. In a large number of the houses only enough money has been taken in to pay the performers' salaries, leaving nothing to pay the other expenses of the house, which must, of course, be met. In mercantile and other businesses, retrenchment is going on all along the line, and necessarily so, and the same retrenchment must go on in theatricals in order that obligations can be met and the theaters kept open. These are war times, not the prosperous times we have had in the past number of years, and everybody connected with and all receiving a salary must realize that the prosperous times of the past few years cannot be carried on under the present circumstances.

This is not an arbitrary movement without cause. There is no disposition on the part of the managers to do anything unreasonable, but they must have co-operation. If the performers look at this in the right light, as they should, they will no doubt save themselves from being out of work altogether. They should look at it in a reasonable way and wait, as the managers are obliged to do, until better times appear, and during the present conditions put their shoulders to the wheel and help.

THE CHICAGO BILLS

CHICAGO (Special).—The Palace Music Hall last week offered a programme that was tip-top, from Darling Prince, who was announced as the "World's only monkey motorcyclist," number one on the bill, to Sonia Barabak and Charles C. Groba, who presented modern dances, terminating the bill. Al. B. White, with Phil Kane at the piano, was on at number 2. The Werner Amore company deserve special mention. Fisher and Green followed with "The Partners," which proved amusing. Kennedy, Nobody and Platt entertained. George Damerei and company presented the brief operetta, "Ordered Home," for its first important vaudeville try-out. Rudolph Berlin wrote the music in collaboration with Edward C. Moore. The piece is splendidly staged, with a chorus of Philippine girls and a Hawaiian string orchestra. Mr. Damerei takes the leading role of Lieutenant Lusk, U. S. A., and Cecelia Novasio that of Anita, a native girl. Henrietta Crossman in "One Word," was ably assisted by Robert Mackay. Van Haven, "The Dippy Mad Magician," provoked much mirth.

The bill at the Majestic Theater last week could not be classed as a masterpiece. For one thing, the programme was not given as arranged. Two numbers were omitted entirely. Leonard and Russell were cut on account of illness, and Harry Jolson, the black-faced comedian, substituted in a fair way. Brown and Rochelle were off the bill.

Smiling Cecil Lean and Clio Mayfield cheered things up immensely. Homer Lind and company offered a one-act play with music and scored. Yvette, "The Whirlwind Violinist," was as lively as usual, and her act pleased the audience. Emma Carus, assisted by Carl Randall, came along about in the middle of the evening. The balance of the entertainment included Baptisti and Francini, Walter DeLeon and "Muggins" Davies, Harry Brown, and M. and M. Corradini's Menagerie.

A. C. WILKIE.

"THE LAST TANGO" OPENS

Joseph Hart's production, "The Last Tango," opened in Atlantic City on Monday. Fletcher Norton, Florence Weber, and Audrey Maple are featured.

The offering will come into New York shortly.

Adeline Genece called on Saturday on the Olympic for this country.

Lee Carillo, recently returned from England, opens in vaudeville shortly.



Steele Art Co., Los Angeles, Cal.
MISS WILLA HOLT WAKESFIELD,
Charming Artists Returns to New York at
the Palace Next Week.

RETURNING TO ENGLAND

Gerald Griffin Going Back for Another Tour
in "Other People's Money"

Gerald Griffin calls for England on the New York on Oct. 24. Mr. Griffin will open at Newport on Dec. 14 in his popular playlet, "Other People's Money."

Mr. Griffin has been remarkably successful in England and "Other People's Money" has been one of the big sketch hits of recent years in the halls.

Mr. Griffin is booked for twenty-two weeks. From Newport he goes to London for a season of nine weeks. The character actor had intended to retire from the stage this season, but the war decided him about returning once more. Just to give him little a world conflict is after all when it comes up against a real sketch. However, Mr. Griffin says the present season will be his last on the stage.

TO REVIVE "CLOWNLAND"

Jose L. Lasky to Offer Last Season's Act
Again—James Du Bois in Cast

Jose L. Lasky is planning to read up his last season's production, "Clownland," once more.

The offering has not yet gone into rehearsal and is not fully cast. James Du Bois will have one of his principal roles.

"Clownland" and the new offering, "The Society Huds" will be Mr. Lasky's only productions for the early season. The Garden of Peaches has been withdrawn.

JEWISH PLAYERS IN SKETCH

Harry Hays last week presented "Juno, You Tell Her," a new playlet by James Horan, in Yonkers.

According to reports, the sketch went over strongly and has been booked to open a tour on Oct. 26. The cast is composed entirely of Hebrew players who are making their debut on the English stage.

Hugh D. McIntosh called from England on Sept. 19 for Australia.

COMING HEADLINERS

Week of Oct. 19.—Palace: Houdini, Dolly and Brown, Willa Holt Wakesfield, French and Ma, Tom Lewis and company; Victoria: "Any Night," Charlotte Leslay, Stepp, Goodrich and King; Colonial: Blanche Ring and company; Orpheum: Evelyn Dunmore; Alhambra: Mrs. and Mrs. Carter de Haven, Nat Williams, Creamy and Dayne; Royal: Boris Bakst, Harry Beresford and company; Grand O'Malley: Orpheum, Arthur Pines, Farber, Gloria, Redwood, Adeline, and Hughes; Marshall Montmorency: "The Bride Shop"; Prospect: Willa Holt and company.

Week of Oct. 26.—Florida: Paul Swan, Truly Shattuck, Lambert and Ball; Palace: Max Murray and Jack Carroll, the De Havens, Louis Brown; Colonial: Adeline Genece and company; Alhambra: Valeris Burgess and company; Ruth Hays, Darrell and Conway; Grand Stepp, Goodrich and King; Orpheum: Blanche Ring and company; Harry Beresford and company; Prospect: Boris Bakst, Hymack, Farber, Gloria; Broadway: Amelia Birmingham and company; Madison Wood, Burns and Lorraine.

"THE GARDEN OF PEACHES" WITHDRAWN; NOTABLE NEW PALACE BOOKINGS

Adeline Genée Comes on Nov. 9—Willa Holt Wakefield Returns from West

Jesse Lasky has decided to withdraw his vaudeville production, "The Garden of Peaches," a two-day version of last year's musical comedy, "Iole."

The offering was tried out recently out of town, but Mr. Lasky was not satisfied with the book of the piece. This may be rewritten and the musical sketch may be again produced later in the season.

"The Garden of Peaches" used the peach orchard setting which served for the first act of "Iole." Minerva Coverdale had the principal role.

Miss Coverdale is likely to enter vaudeville in a "single" act.

The Palace Theater has a notable list of headliners scheduled for the next few weeks.

The bill for next week will number Houdini, Rossika Dolly and Martin Brown, Willa Holt Wakefield, Fannie Brice, French and Ella, Tom Lewis and company in "Brother Fans," Hawthorne and Ingila, and Ball and West. It will be Miss Wakefield's return to New York after a Western tour, and her charming art in pianologues songs will be welcomed by metropolitan theatergoers. It will also be the New York debut of Dolly and Brown as dancing partners in vaudeville and of Mr. Lewis in his new sketch.

At the Palace during the week of Oct. 26, Mae Murray and Jack Jarrott will make their first appearance as dancing co-stars. Jarrott succeeds Clifton Webb, Louise Dresser and Mr. and Mrs. Carter de Haven will be features on the same bill.

The week of Nov. 2 at the Palace will mark the return of Bessie Clayton to the varieties in a new act. Eddie Foy and the seven little Foyes will be on the same programme.

Adeline Genée comes to the Palace on Oct. 9. Miss Genée will appear at the Colonial during the week of Oct. 26, opening her vaudeville tour at Keith's in Philadelphia next week.

In response to a hurry call, Robert T. Haines appeared in Memphis, Tenn., in "The Man in the Dark." This week Mr. Haines is offering his forceful playlet in New Orleans. His new sketch, "Two Thieves," is ready for production.

Rossika Dolly and Martin Brown will offer their new dancing act, "Danceland," at the Palace on Monday.

Louise Alexander, the dancer who has been abroad dancing in London and Paris, returned to New York last Wednesday, bearing the news that Europe was too upset to have any time for ballroom diversions. Miss Alexander was a vision of ultra modish beauty when she landed. She was immediately engaged for an early appearance at the Palace Theater, with a partner to be announced later.

Ethel Barrymore is returning to vaudeville for a short season. Her new vehicle will, it is said, be "Drifted Apart," originally presented as a curtain-raiser at Daly's in 1900 by E. H. Sothern. Miss Barrymore will begin her season in Chicago on Oct. 26. Charles Dalton will again be her leading man.

Kathryn Kidder is to again be a vaudeville headliner. Miss Kidder will once more offer her tabloid version of "Madame Sans Gene," and she will open her tour in January.

George Austin Moore and Cordelia Haager, who were in the English cast of "The Redheads," have returned to this country and open in a new act at the Colonial on Oct. 26, booked by M. S. Bentham.

When Louise Dresser comes to the Palace during the week of Oct. 26 she will be supported by George Howard in a comedy playlet, "A Turn of the Knob," written by May Tully and Matthew White.

Irene Franklin comes to the Colonial on Nov. 2, later playing the Palace for two weeks.

Grace La Rue is at the Chicago Palace this week.

Clifton Crawford is returning to American vaudeville. He opens in Chicago on Monday.

Auriema was moved up from second to twelfth place on the Victoria bill last week after the opening performance. Auriema, whose tour is directed by Alf. T. Wilton, has been re-engaged by Loney Haskell for the week of Oct. 26.

Rena Santos is playing the Loew Time.

Performers playing the United and Orpheum time are required to fill out blank forms, giving complete data about their acts—time, properties, programme, billing, etc. The first space to be filled is the time of the act. The second covers the stage requirements, whether the turn opens, goes to or closes, in one, two or full stage. Only the other day a team turned in their blank filled out as follows:

"Time of act—11 minutes. Open—St. Louis; go to—Pittsburgh; close in—Philadelphia."

George Damerel appeared at the Palace in Chicago last week in a musical act, "Ordered Home," with scenes laid in Manila.

The Pat Casey Bulletin, the new weekly publication issued in the interests of the Casey Offices and edited by E. K. Nodal, has resumed publication for the new season.

George Bickel, of Bickel and Watson, tells some interesting stories of his early stage experiences. Bickel made his debut as a member of the Bickel Family, well known in the early days of variety. "The one thing that stands out most strongly in my memory of my early career," he says, "was one Christmas Day when our family and Mr. and Mrs. Jerry Cohan, parents of George M. Cohan, gave ten shows in B. P. Keith's original theater in Boston. George M. Cohan and his famous sister, Josephine, were even younger than I was, and I plainly remember them playing about the wings and snatching cat naps on pieces of canvas and trunks. For several weeks after this the Bickel Family and the Cohan Family traveled about playing the same theaters, and my mother and Mrs. Cohan became well acquainted. One of the most amusing things I remember about Mrs. Cohan was that I heard her tell my mother at least fifty times, 'Well, one thing is certain. I will never let either of my children go on the stage. It's too hard a life.' In view of the subsequent great success of both George and Josephine, their mother's remark shows how little parents can foresee the future of their children."

Winfield West and Mildred Chandler, who were dancing at the Pré Catalan in Paris until the war started, are to enter vaudeville.

Paul Swan will offer two Greek and two Oriental dances for his vaudeville debut at the Victoria on Oct. 26. Swan is billed as "the handsomest man in the world."

George Felix and the Barry Girls open their season's vaudeville tour under Edward S. Keller's direction in Philadelphia on Monday.

Lillian Shaw is now under the personal direction of Edward S. Keller. Miss Shaw opens her season on Oct. 26, probably in a New York theater.

Clare Kummer, the song writer, invaded vaudeville for a single week at Keith's in Providence last week.

Bessie Wynn has become a motion picture actress in addition to being a vaudeville headliner. She has a leading role in "The Little Sister," a film shortly to be released. Miss Wynn, by the way, is considering a return to musical comedy.

The cast finally selected for "China Lovers" numbers Marjorie Pringle, Isola



RABETTE.
In Keith Vaudeville Shortly.

BROOKLYN VAUDEVILLE

BROOKLYN (Special).—Sylvester Schaffer made his second week's visit to Brooklyn at Keith's Bushwick Theater Oct. 5-10, and without a doubt broke the house record. Hundreds of persons were compelled to stand at each performance. Emmet Devoy and company presented "His Wife's Mother," formerly called "The Old Hag." The remainder of the bill included Haviland and Thornton, Manion and Harris, May West, and Diero.

The popular Nora Bayes found a host of admirers at Keith's Orpheum Theater, where she held the headline position last week. There is nothing stingy about Miss Bayes, as she agreed to sing herself to death if necessary to please the patrons of that playhouse. Jack Gardner scored with his mute assistants. Lyons and Yosco have introduced several new musical numbers in their act. Moore and Yates, "Beauty Is Only Skin Deep," Dainty Marie, Burns and Lynn, and "The Edge of the World" made up the remainder of the bill. In spite of the fact that the Orpheum now has the Prospect Theater to compete with, Manager Frank Girard has proved to the Keith forces that he is a business-getter.

J. LEROY DAVIS.

The usual high-class bill packed the Prospect last week. Minnie Dupree, in her strong playlet, "The Man in Front," headed the bill, with Albert Von Tilser and Dorothy Wood winning a hit. The Langdons, in "A Night on the Boulevard," pleased. Hawthorne and Ingila, "Nut Comedians," in "A Fool There Is," were well received, and Edwin George, the comedian and almost juggler, got many laughs. B. A. Rolfe's latest production, "The Lonesome Lassie," billed as a musical fantasy, was on the bill. Others on the bill were Arthur Barst, Corelli and Gillette, and The Flying Martins.

MARSHALL WILDER FOR LOEW

Marshall P. Wilder last week signed a contract for a tour of the Marcus Loew Circuit East and West. Mr. Wilder will open for Loew at his American Theater on Monday.

WALTONS DIRECT DANCE HALL

Chester Maurice, formerly the Palais de Danse, at Fifth Street and Broadway, will open on Friday night under the personal direction of Maurice and Florence Walton.

MIDGETS FOR HAMMERSTEIN'S

Singer's Midgets are underlined for the Victoria for Nov. 2 in an act called "Thirty Minutes in the Land of the Lilliputians."

Charles Lowe, formerly of Lowe and De Vere, and Virian Lawrence, recently at the Winter Garden, have formed a dancing team for vaudeville.



Gould and Marden, N. Y.
FRANKLYN ARDEHL.
Now Appearing at the Alhambra in "The Suffragette."

Allen, Edwin Hicks, and Harold Connolly. The playlet opens shortly in the varieties.

William Schrode and Rosalie Cebellos are to appear in a pantomimic dancing act, booked by the Pat Casey Offices.

The Chadwick Trio began an Orpheum tour at St. Louis last week, booked by Pat Casey.

Following her tour of the Orpheum time, Odiva sails late this month from San Francisco. She opens at Sydney, New South Wales, the last week in December.

Constance Collier is appearing at the London Hippodrome in recitations.

Rosie Lloyd sails from England early in November for her vaudeville tour of this country. Her husband, Will Polucki, Jr., will accompany her.

Gobart Belling has received a United route through his representatives, Rose and Curtis. Belling, who appeared at the Palace two weeks ago, started his tour at the Brooklyn Prospect on Monday.

Regulation of stage bows, so often forced or created by "pluggers," is the latest move in the vaudeville. Back stage at the Palace, last week, this notice was posted: "Performers only allowed to take two bows."

"If you have anything else to offer, go right on with it."

Dorothy Hunter and Jack McEnness, who have been dancing at the Brawner, have entered vaudeville. They opened successfully on Monday at the Harlem Opera House. Their new repertoire includes an Italian folk dance, La Furlana. Miss Hunter and Mr. McEnness played ten weeks at the Brawner.

Juliette Dika has been breaking in a new "single" turn on the Proctor time.

Arthur Lipson, who has been appearing in vaudeville as a member of the team of Lipson and Campbell, has been signed for Lew Fields's production of "Suzi."

The Sig. Frans Troupe is playing the Poll time.

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tro, Claude L. B. Woods, Corelli and Gillette, Johnson and Wells.

Alhambra—Walter Schaefer and company.

Dainty Marie, Franklin Ardell and company.

Parlor Opera, Holmes and Buchanan, Edwin George.

Burwick—Blanche Welsh and company, Sam and Kitty Morton, Adele Ritchie, the Landauers, Ed Cantor and Al. Lee, Sylvia Loyal and Pierpont, Hawthorne and Lantz, Joe Smith.

Orpheum—Hendall, Elizabeth Brice and Charley King, Sigiswold Twins, William Creswell and Blanche Dwyer, Harry Williams, Mae Merrill and the Hines, Gus Yaw and Joe Schenck, Weber and Capitola, Vandenberg and Louise.

Prospect—Sam Chip and Mary Marble.

"Beauty Is Only Skin Deep," Francis Deolier and Corinne Sales, Ryan and Francis Deolier.

Ox, Haglan Brothers, Mon Morris and company.

Frank Whitman, Gobert Belling and company.

Dates Ahead
must be received
by Friday for
the next issue.

ABO, Hamed, Troupe: Gar-
land, Wilmington, Del. 19-
24; Maryland, Balto., 20-31;
"AOT Beautiful": Orph.,
Oakland, Orph., Los An-
ges, 18-24.
ADAMS and Adair: Orph., Sacra-
mento, 19, 20; Yosemite,
Stockton, 21, 22; Orph., San
Jose, 22, 24.
ADELAIDE and Hughes: Bush-
wick, N.Y., 19-24; Keith's,
Wash., 20-31.
ADLER and Artigue: Dominion,
Ottawa, Temple, Hamilton,
19-24; Prospect, N.Y., 20-
31.
ADONIS: Victoria, N.Y.C.
ADHARN: Chas., Troupe:
Orph., Oakland, Orph., Sacra-
mento, 19, 20; Yosemite,
Stockton, 21, 22; Orph., San
Jose, 22, 24.
ALDO Brothers: Orph., Seattle,
18-24.
ALEXANDER and Scott: Yose-
mite, Stockton, 14, 15; Orph.,
San Jose, 16, 17; Orph., Los
An., 20-24.
ALEXANDER Brothers: Orph.,
St. Paul, Orph., Minneapolis,
18-24.
ALLEN, Orph., Minn.: Orph., De-
troit, Orph., Winnipeg, 18-24.
ALTHOFF Sisters: Columbia,
St. Louis; Maj., Chgo., 18-24.
AMERICAN Dancers, Six: Yose-
mite, Stockton, 14, 15; Orph.,
San Jose, 16, 17; Orph., Los
An., 18-24.
ANGER, Leo: Shubert's, Utica,
N.Y., 18-24.
"ANY NIGHT": Victoria, N.Y.
18-24.
ARCO Brothers: Colonial, Erie,
19-24.
ARDATH, Fred J. Co.: Keith's,
Toledo; Hipp., Cleveland, 19-
24; Orph., Birmingham, 20-
31.
ARDILL, Franklin, Co.: Al-
hambra, N.Y.C.; Keith's,
Wash., 19-24; Bushwick,
N.Y., 20-31.
ARNAUT Brothers: Hipp.,
Cleveland, 19-24; Grand, Sym-
couse, 20-31.
ARATH Troupe: Orph., Wind-
sor; Orph., Regina, 19-21;
Sherman Grand, Calgary, 22-
24.
ARILBY and Cargeld: Orph.,
Frisco; Orph., Oakland, 19-
24.
ASORIA, Mlle. Co.: Orph.,
St. Paul; Orph., Omaha, 18-
24.
ASPRE, Fred and Adele:
Keith's, Scranton.
"AURORA of Light": Grand,
Symcouse; Pol's, New Haven,
20-22; Pol's, Springfield, 20-
31.
AUSTRALIAN Woodchoppers:
Orph., Memphis, Orph., New
Orleans, 18-24; Orph., Bir-
mingham, 20-31.
AYON Comedy Four: Orph.,
St. Paul; Orph., Minneapolis,
18-24.
BAKER, Belle: Palace, N.Y.C.;
Royal, N.Y.C., 18-24; Bush-
wick, N.Y., 19-24.
BAKER, Ward: Keith's, Col-
umbus, 19-24.
BAJ, J. Foster, Co.: Colonial,
N.Y.C.; Alhambra, N.Y.C.,
20-31.
BAJ, Ray E.: Temple, De-
troit; Temple, Rochester, 19-
24.
BARDS Four: Victoria, N.Y.
C., 18-24.
BARNARD, Sophie: Shubert's,
Buff., N.Y.
BARNES, Stuart: Maryland,
Balto., 20-31.
BARRY and Wolfus: Orph.,
Minneapolis; Orph., Duluth,
18-24.
BARRY, Edwin, Co.: Colonial,
Erie, Pa.
BARRY, Lydia: Grand, Sym-
couse, 19-24.
BARRY, Lydia and Mrs. J.:
Keith's, Phila.; Palace, Chgo.,
18-24.
BARTH, Leo: Columbia, St.
Louis, 18-24.
BARTON, Sam: Temple, Ham-
ilton; Chas. Keith's, Cinl.,
20-31.
BATES, Nora: Colonial, N.Y.
C.
"BATTLES": Orph.,
Buff., N.Y., 11-24.
"BEE AND Y": Only Skin
Deep: Prospect, N.Y., 19-
24.
BELL Family: Orph., Memphis,
18-24.
BELLCLAIRE Brothers: Tem-
ple, Detroit, 18-24; Temple,
Rochester, 20-31.
BELLING, Robert Co.: Pros-
pect, N.Y.C.; Royal, N.Y.C.,
20-31.
BELLIX Players, The: Orph.,
Seattle.
BENTON, Fremont Co.: Orph.,
St. Paul; Orph., St. Paul,
18-24.
BERNEFORD, Harry, Co.:
Colonial, N.Y.C.; Royal, N.Y.
C., 19-24; Orph., N.Y., 20-
31.
BERGEN, Alfred: Orph., St.
Paul; Orph., Duluth, 19-24.
BETHUNE, S. G. Valeris, Co.:
Balto., 19-24; Alhambra, N.Y.
C., 20-31.
BERTHOLD, Victoria, Charle-
ston, 19-21; Biljo, Savannah,
19-24.
BICKEL and Watson: Palace,
N.Y.C.; Keith's, Prov., 20-
31.
BILFORDS: The Columbia, St.
Louis, 18-24.
BIRCHAM, Amelia, Co.: Col-
onial, N.Y.C.; Keith's, Bos-
ton, 19-24; Prospect, N.Y., 19-
24.
BINNS and Bert: Orph., Los
Angeles; Orph., Salt Lake
City, 18-24.
BIRCH City Four: Orph., Har-
rington, Pa.; Colonial, Erie,
20-31.
BOGANNY Troupe: Palace, N.Y.
C.; Shea's, Buffalo, 19-24;
Orph., Toronto, 20-31.
BOLAND and Hols: Orph., Los
Angeles; Sprockles, San Diego,
18-24.
BOND and Cassen: Keith's,
Boston, 20-31.
BONNET, F.: Maryland,
Balto., 19-24.
BOONTA: Victoria, N.Y.C.
BOOTHBY and Everdeen:
Keith's, Prov., 20-31.
BOUNCE, Billy: Shea's, To-
ronto.
BOUNTIN and Parker: Pol's,
Scranton, 19-24.
BOWEN, Frederick V., Co.:
Keith's, Indianapolis, 19-24.
BOWEN and Hays: Keith's,
Indianapolis, 20-31.
BRADS, The: Hipp., Cleveland.
BRENNER, Harry: Maj., Mil-
waukee, 19-24; Hipp., Cleve-
land, 20-31.
BRICE, Elmhurst and Charles
Brice: Orph., N.Y., 19-24.
BRICE, Marie: Royal, N.Y.C.
"BRIDE Shop": Keith's,
Boston; Bushwick, N.Y., 19-
24; Maryland, Balto., 20-
31.
BRONSON and Baldwin, Royal,
N.Y.C.; Keith's, Phila., 19-
24; Orph., Montreal, 20-31.
BROOKS and Bowen: Grand,
Symcouse, Colonial, N.Y.C.,
19-24; Orph., N.Y., 20-31.
BROOKS, Alice, Co.: Prospect,
N.Y.C., 19-24; Keith's, Wash.,
20-31.
BROWN and Rochells: Colum-
bia, St. Louis.
BROWN, Fred, Six: Mary-
land, Balto., 20-31.
BROWN, George M., Co.: Hipp.,
Cleveland; Keith's, Toledo,
20-31.
BRUCE, Duffett, Co.: Pol's,
Scranton, Pa., 20-31.
BRUCH, Frits and Lucy: Por-
sythe, Atlanta; Loric, Rich-
mond, 19-24; Colonial, Nor-
folk, 22-24; Royal, N.Y.C.,
20-31.
BRUNELL Sisters: Loric,
Richmond; Colonial, Norfolk,
20-31.
BUDS, Aerial: Keith's, Phila.,
19-24.
BURNS and McDonald: Domi-
nion, Ottawa; Temple, Hamil-
ton, 19-24.
BUNKE, John and Mae: Colum-
bia, St. Louis; Palace, Chgo.,
19-24.
BURKHART and White: Orph.,
Los Angeles; Sprockles, San
Diego, 18-24.
BURNS and Lorraine: Prospect,
Erie, 20-31.
BURNHAM and Erwin: Orph.,
Seattle.
BURNS and Fulton: Orph., Des
Moines; Orph., St. Paul, 18-
24.
BURNS and Lynn: Shea's, To-
ronto.
CAMERON Sisters: Maj., Mil-
waukee; Orph., Memphis, 19-
24.
CAMPBELL, Misses: Garrick,
Wilmington, Del.
CAMPBELL, Leo: Bushwick,
N.Y.; Maryland, Balto., 19-
24.
CANTWELL and Walker: Orph.,
Kansas City; Orph., Omaha,
18-24.
CARRNEY Brothers: Keith's,
Wash., 19-24; Alhambra, N.Y.
C., 20-31.
CARDO and Nell: Colonial,
Erie; Keith's, Cinl., 20-31.
CARLSON, Leta: Temple, De-
troit; Temple, Rochester, 19-
24; Grand, Symcouse, 20-31.
CARLOS Brothers: Sprockles,
San Diego, 18-24.
CARSTON, Two: Keith's,
Indianapolis, 19-24.
CARROLL, Lane, Co.: Orph.,
St. Paul; Orph., Minneapolis,
18-24.
CARTMELL and Harris: Orph.,
Winnipeg; Orph., Regina, 19-
24; Sherman Grand, Calgary,
22-24.
CARO, Emma and Randall:
Temple, Rochester, 19-24.
CASTLIANS, Three: Colum-
bia, Grand Rapids; Keith's,
Toledo, 19-24.
CASTLE, Mr. and Mrs. Vernon:
Colonial, N.Y.C.
CATALANO and Denny: Pol's,
Scranton, 19-24.
CAVALICAN, Chief: Orph.,
Frisco, 11-24.
CHADWICK Trio: Orph., Mem-
phis; Orph., New Orleans, 19-
24.
CHANDLER, Anna; Maj., Mil-
waukee; Orph., Memphis, 19-
24.
CHAPS, Four Melodious: Mary-
land, Balto., 18-24.
CHERRY, The: Menashians:
Colonial, Norfolk, 18-14; Loric,
Richmond, 19-14; Grand,
Pittsburgh, 19-24; Keith's,
Cinl., 20-31.
CHIP and Marble: Prospect,
Erie, 20-31.
CHINKO: Orph., Des Moines,
18-24.
CHIBETIENNE and Louizette:
Keith's, Cinl.; Maj., Chgo.,
18-24; Temple, Detroit, 20-
31.
CHUNG Hua Four: Victoria,
N.Y.C., 19-24.
CLARK and McCullough:
Keith's, Cinl., 19-24.
CLARK, Vera: Orph.,
St. Paul; Orph., Minne-
apolis, 18-24.
CLIFF, Laddie: Orph., Mem-
phis; Orph., New Orleans, 19-
24.
COAKLEY, Harvey and Dun-
lavy: Royal, N.Y.C., 19-24.
COGHILL, Gertrude, Co.:
Orph., Seattle, 18-24.
COLE and Denaby: Orph., Los
Angeles; Sprockles, San Diego,
18-24.
COLLINS and Hart: Colonial,
N.Y.C., 19-24.
COLLINS, Revolving: Colonial,
Norfolk, 18-14; Loric, Rich-
mond, 19-14.
"COLONIAL Dads": Grand,
Pittsburgh, 19-24; Keith's,
Cinl., 20-31.
COMFORT and King: Temple,
Detroit, 19-21; Temple, Roch-
ester, 20-31.
CONRAD, Paul: Colonial, Nor-
folk, 18-14; Loric, Richmond,
18-17.
COONIN and Steele: Keith's,
Columbus; Hipp., Cleveland,
19-24; Grand, Symcouse, 20-
31.
CONLIN, Ray: Maj., Chgo., 19-
24.
CONNELLY and Weinrich:
Orph., Birmingham; Perrythe,
Atlanta, 18-24; Biljo, Savan-
nah, 20-22; Victoria, Charle-
ston, 20-

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mah, 19-21; Victoria, Char-
 lottan, 22-24.
 CHERRY and Dayne: Orph.
 B'klyn; Albany, N.Y.C.
 19-24; Keith's, Phila., 26-31.
 CRONIN, Morris: Orph., "Pric-
 eless," 11-34.
 CROSMAN, Henrietta, Co.
 Columbia, St. Louis, 19-24.
 CROSBY and Josephine: Palace,
 N.Y.C.
 CROUCH and Welch: Keith's,
 Boston; Maryland, Balto., 19-
 24.
 CROWELL, Byrd Frost: Orph.,
 Salt Lake City; Orph., Den-
 ver, 19-24.
 CULLEN, James: Keith's,
 Louisville, 19-24; Keith's,
 Phila., 26-31.
 CUMMINGS and Gladstone:
 Keith's, Oref.
 CUSTIS, Julia: Keith's, To-
 ledo; Columbia, Grand Rap-
 id, 19-24; Temple, Detroit,
 26-31.
 CUMSON Sisters: Orph., Jack-
 sonville, 19-24; Forsythe, At-
 lanta, 26-31.
 DAINY English Trio: Keith's,
 Toledo; Columbia, Grand Rap-
 id, 19-24.
 DALY, Aroold: Orph., Los An-
 geles; Brooklyn, San Diego,
 19-24.
 DAMEREL, George, Co.: Col-
 umbia, St. Louis.
 DE RHILL, Emily and Charles
 Conway: Columbia, N.Y.C.;
 Albany, N.Y.C., 26-31.
 DAVIS, Josephine: Temple,
 Rochester.
 DE COB, Harry: Orph., "Pric-
 eless," Orph., Grand, 19-24.
 DEHAAS, Hart: Columbia,
 Erie, 19-24.
 DE HAVEN and Nien: Orph.,
 Sioux City; Orph., St. Paul,
 19-24.
 DE HAVEN, Mr. and Mrs.:
 Albany, N.Y.C., 19-24.
 DE LA ROSE: Columbia, St.
 Louis; Columbia, St. Louis,
 19-24.
 DIBBO, Victoria, N.Y.C.
 DE KARR, Grace: Shea's, Buf-
 falo; Shea's, Toronto, 19-24.
 DE NICHILL, Brothers:
 Shea's, Buffalo; Shea's, To-
 ronto, 19-24.
 DIBBS, N's Doss: Bijou, Sa-
 vannah, 19-24; Victoria,
 Charleston, 19-17; Colonial,
 Richmond, 19-21; Lyric, Rich-
 mond, 22-24.
 DE SIBBIE, Henrietta, Mod-
 est: Orph., Montreal; Keith's,
 Boston, 26-31.
 DE VINE and Williams:
 Keith's, Columbus; Grand,
 Pittsburgh, 19-24.
 DE VOY, Ernest: Keith's,
 Erie.
 DIAMOND and Brennan: Vic-
 toria, N.Y.C.
 DIAMOND and Virginia: For-
 sythe, Atlanta, 19-24.
 DICKINSON, Ruth: Yosemite,
 Stockton, 14, 15; Orph., San
 Jose, 16, 17; Orph., "Pric-
 eless," 18-24.
 DINHART, Allen, Co.:
 Keith's, Wash.; Grand, Pitts-
 burgh, 19-24; Temple, Det-
 roit, 26-31.
 DIVINOFF, Ida: Orph., Oak-
 land; Orph., Sacramento, 19,
 20; Yosemite, Stockton, 21,
 22; Orph., San Jose, 23, 24.
 DOCKSTADER, Lew: Keith's,
 Phila.
 DOOLEY and Naomi: Shea's,
 Toronto; Orph., Harrisburg,
 Pa., 19-24; Schubert's, Utica,
 26-31.
 DOOLEY and Niles: Prospect,
 B'klyn; Royal, N.Y.C., 19-24.
 DOOLEY, Ray, Trio: Victoria,
 N.Y.C.
 DOLA, Milla: Keith's, To-
 ledo; Keith's, Prov., 19-24.
 DORN, Marie: Keith's, Prov.,
 Phila., Springfield, 19-21;
 Phila., New Haven, 22-24;
 Phila., Scranton, 26-31.
 DREW, Lowell and Esther:
 Orph., Jacksonville.
 DUFFY, George and Lawrence: Orph.,
 Lincoln; Orph., Des Moines,
 19-24.
 DUNFER, Josephine: Orph.,
 Denver; Orph., Lincoln, 19-
 24.
 DUNMORE, Evelyn: Colonial,
 N.Y.C., 19-24; Keith's, Wash.,
 26-31.
 DUNN and Breute: Victoria,
 N.Y.C.
 DUPRE and Dupree: Orph.,
 New Orleans.
 DUPRE, Minnie, Co.: Keith's,
 Prov.
 DYER, Hubert, Co.: Orph.,
 Duluth; Orph., Winnipeg, 19-
 24.
 EDISON, Robert, Co.: Maj.,
 Chic., 19-24.
 "EDGE of the World": Co-
 lonial, N.Y.C.
 EDWARDS, Gus, New Some
 Service: Keith's, Oref.;
 Keith's, Louisville, 19-24;
 Hip, Cleveland, 26-31.
 ELINORE and Williams: Orph.,
 Kansas City, 19-24.
 ELLIS and Milla: Temple, Det-
 roit, 19-24; Temple, Roches-
 ter, 26-31.
 "ELOPING": Keith's, Indian-
 apolis, 19-24; Keith's, Louis-
 ville, 26-31.
 EL RAY Sisters: Orph., St.
 Paul; Orph., Duluth, 19-24.
 EMMETT, Mr. and Mrs. Hugh:
 Lyric, Richmond, 15-17.
 EMPIRE Comedy Four: Grand,
 Chicago, 26-31.
 ENTERTAINERS, Four: Shu-
 bert's, Utica, N.Y.
 ERWIN and Ernie: Orph., Sioux
 City; Orph., St. Paul, 19-24.
 ESTELLE, Virginia: Victoria,
 Charleston, 19-21; Bijou, Sa-
 vannah, 22-24.
 EUGENE Trio: Orph., Wind-
 sor; Orph., Bering, 19-21;
 Sherman Grand, Calgary, 22-
 24.
 EYREBET'S Hippodrome:
 Orph., Sioux City; Orph.,
 Omaha, 19-24.
 FARRER Girls: Albany, N.Y.C.;
 Orph., B'klyn, 19-24;
 Brooklyn, B'klyn, 26-31.
 FARRELL, Edward and Co.:
 Dockstader, Wilmington, 19-24.
 Del.; Keith's, Boston, 19-24.
 FELIX, George, and Barry
 Girls: Penn, Phila., 19-24;
 Shea's, Buffalo, 26-31.
 FENTON, Marie: Orph., Seat-
 tle, 19-24.
 FERN, Sigelov and Meahan:
 Bijou, Savannah, 19-21; Vic-
 toria, Charleston, 19-24;
 Orph., Jacksonville, 26-31.
 FIELDS and Lewis: Victoria,
 N.Y.C.; Orph., Montreal, 26-
 31.
 FINE and Fion: Brooklyn, San
 Diego; Orph., Salt Lake City,
 19-24.
 FITZGIBBON, Bert, Grand,
 Syracuse; Keith's, Toledo 19-
 21; Temple, Detroit, 26-31.
 FITZGIBBON, Maudie, Grand,
 Hamilton; Broadway, B'klyn,
 19-24; Keith's, Prov., 26-31.
 "FIXING the Furnace": Hippo-
 drome, Cleveland; Keith's, Columbus,
 19-24; Keith's, Louisville, 26-
 31.
 FLANAGAN and Edwards:
 Temple, Detroit; Temple,
 Rochester, 19-24; Columbia,
 Grand Rapids, 26-31.
 FORD and Hewitt: Keith's,
 Boston.
 FORD, Bertie: Orph., Minne-
 apolis; Orph., St. Paul, 19-
 24.
 FORD, Max and Mahel: Grand,
 Syracuse; Shea's, Buffalo, 19-
 24; Toronto, 26-31.
 FOSHER and Green: Columbia,
 St. Louis.
 FOSTER and Bell Co.: Colo-
 nial, N.Y.C.; Orph., B'klyn,
 19-24.
 FOSTER, Bill: Orph., Birming-
 ham.
 FOX and Dolly: Shea's, Toron-
 to, 19-24.
 FRANCES and Rose: Keith's,
 Prov., 26-31.
 FRANKLIN and Green: Grand,
 Syracuse; Temple, Detroit,
 19-24; Temple, Rochester, 26-
 31.
 FRASQUITA, Milla: Temple,
 Detroit; Temple, Rochester,
 19-24.
 FRENCH and Ella: Prospect,
 B'klyn, 19-24.
 FRESHCOTT, The: Columbia,
 Grand Rapids, 26-31.
 FRIGANEA, Trizie: Orph.,
 Minneapolis; Orph., Des
 Moines, 19-24.
 FROELICH, Keith's, Prov., 19-
 24.
 GALLAGHER and Carlis:
 Orph., B'klyn, 19-24.
 GALLOWAY, Louise, Co.:
 Keith's, Louisville.
 GARDINER Trio: Orph., Oma-
 ha; Orph., Kansas City, 19-
 24.
 GARDNER, Jack: Keith's,
 Prov.; Keith's, Boston, 19-24.
 GARDIGNE, Cleo: Orph., Se-
 attle.
 GAUDSMITH, The: Maryland,
 Balto.; Keith's, Phila., 19-
 21; Keith's, Buffalo, 26-31.
 GRIGER, John: Orph., Omaha;
 Orph., Sioux City, 19-24.
 GRIFF, Adeline, Co.: Keith's,
 Phila., 19-24; Colonial, N.Y.C.,
 26-31.
 GEORGE, Edwin: Albany,
 N.Y.C.; Lyric, Richmond, 26-
 28; Colonial, Norfolk, 29-31.
 GERE and Delaney: Pol's,
 Springfield, 19-21; Pol's,
 New Haven, 22-24; Dominion,
 Ottawa, Can., 26-31.
 GILLETTE, Lucy: Keith's,
 Wash.; Orph., Harrisburg,
 19-24; Albany, N.Y.C., 26-
 31.
 GILLINGWATER, Claude:
 Orph., "Pricess," Orph., Oak-
 land, 19-24.
 GILBERT and West: Temple,
 Detroit, 26-31.
 "GIRL from Milwaukee":
 Keith's, Boston, 26-31.
 "GIRL in the Moon": Shu-
 bert's, Utica, N.Y., 26-31.
 GLEASON'S Doss: Keith's,
 Louisville.
 GLEASON and Houlhan:
 Keith's, Prov.; Schubert's,
 Utica, 19-24; Bushwick,
 B'klyn, 26-31.
 GLENN, Hall: Hudson, Union
 Sul., N.Y.C.
 GOLDEN, Claude: Orph., Oak-
 land, 19-24.
 GOLDEN Troupe: Shea's, Buf-
 falo; Shea's, Toronto, 19-24.
 GONZALES, Julia: Temple,
 Detroit, 19-24; Columbia,
 Gordon and Alice: Keith's,
 Prov.
 GORDON, Kitty, Co.: Palace,
 Chicago.

Dawber; Orph., Lincoln, 18-24.
NAVIGATORS, Six: Prospect
B'ryre, 19-24.
NEHEM and Kappel: Orph.
Birmingham, 19-24.
NEWCOOD and Morley: Keith's
B'ryre, 19-24.
NEW TOWN'S Garage: Columbia
Grand Rapids, 19-24; Keith's
B'ryre, 25-31.
NEWELL and Mott: Orph.
Birmingham, 19-24.
NEWELL, Myer and Ward
Associates, B'ryre, 25-31.
NEWROPP, Barber and Ward
Associates, B'ryre, 25-31.
NICHOLS, Keith, V. J.: Orph.
Detroit, 19-24.
19-24; Temple, Hamilton, 25-31.
NICK'S Shouting Girls: Shea's
Dundas, Shear's, Toronto, 19-24.
NILES, Grace Dunbar: Keith's
Indianapolis, 19-24.
NICHOLSON and Hindwacker:
B'ryre, Savannah, 19-24; Y.
C. C., Chicago, 25-31.
NORRIS, Atlanta, 19-24; Orph.
Ind., Norfolk, 25-31; Lyric
Richmond, 29-31.
NORTH, Frank, Co.: Orph.
Oakland; Orph., Frisco, 19-24.
OAKLAND, Sisters: Foraythe
Albany.
OAKLAND, Will, Co.: Orph.
Birmingham, 19-24.
O'BRIEN, J. H., Co.: Orph.
Salt Lake City, 19-24.
ODIVA and Sals: Temple
Rochester.
OLYMPIC Trio: Dominion, Orph.
Laws, B'ryre, Montreal, 19-24.
OLSON, Oloffe: Orph., 25-31.
O'SHEA, Gladys: Royal, N. Y. C., 19-24.
O'SHEA, Joe: Temple, Detroit
19-24; Temple, Rochester, 25-31.
ORR and De Oest: Orph.
Montreal, 25-31.
PALLENBERG'S Bears: Orph.,
Kansas City.
PANTER, Joe: Elpis, Cleve.
land, 25-31.
PARKER and Frabrie: Keith's
Albany, 19-24; Keith's, Co.
Amherst, 25-31.
PARKERSON, Bardella: Keith's
Indianapolis, 19-24; Keith's,
Lexington, 25-31.
PATRICK, Angelo: Grand
Pittsburgh; Keith's, Indian
apolis, 25-31.
PETERSON Brothers: Temple
Detroit, 25-31.
PETERSON, Katherine: Temple
Detroit; Canada, Rochester.
19-24; Orph., B'ryre, 25-31.
PILLAY, Pierre, Co.: Orph.
Chicago, Minneapolis; Orph.,
Detroit, 19-24.
PETERSON and Rose: Keith's
Indianapolis; Keith's, Ont.
19-24; Grand, Pittsburgh, 25-31.
PERRY, Albert, Co.: Orph.
Kansas City, 19-24.
PHILLIPS and White: Keith's
Pittsburgh, 25-31.
PHILIPPOPOULOS and Phaidis:
Garcia, Wilmington, 19-24.
PIANO and Glaser: Orph.
Detroit; Orph., Winnipeg, 19-24.
PIERLOT and Scudell: Orph.
B'ryre, Norfolk, 25-31; Lyric
Richmond, 29-31.
PIETRO, Royal, N. Y. C.: Orph.
Birmingham, 25-31.
POLA, Jack: Milton, Savannah,
19-24; Orph., Greenville,
19-24; Orph., Jacksonville, 25-31.
POLLOCK, Milton, Co.: Shu-
bert's, Utica, N. Y.; Sun-
derland, B'ryre, 19-24; Royal,
N. Y. C., 25-31.
PORTER and Sullivan: Colo-
nial, Norfolk, 19-24; Lyric,
Richmond, 19-24.
POTTS, Erna, Co.: Orph., Se-
minole Four: Orph., Mont-
real.
POTTS, Arthur: Orph.,
B'ryre, 19-24; Keith's, Se-
minole, 25-31.
PRAET, Bill: Temple, Ham-
ilton; Orph., Montreal, 19-24;
Dominion, Ottawa, 25-31.
PICK, H. and E. Pol's, New
Haven: Pol's, Hartford, 19-24.
PLAIAH, Princess: Maj., Mil-
waukee.
RANDALL, The: Orph., New
Orleans.
RANDALL and Von Kaufman:
Keith's, Wash., 19-24.
RAY, John and Emma: Keith's,
Columbus, 19-24.
RAYMOND and Bain: Keith's,
Indianapolis; Georgia, Cham-
berlain, 19-24; B'ryre, 25-31.
19-24; Orph., Jacksonville, 25-31.
RAYMOND and Cawley: Co-
lumbia, Louisville, 19-24.
RAYMOND: Forsythe, Atlan-
ta; Orph., Birmingham, 19-24.
REDFORD and Winchester: Do-
minion, Ottawa; Temple, Ham-
ilton.
REDHEAD, The: Orph.,
Winnipeg; Orph., Regina, 19-24.
19-24; Sherman Grand, Calgary, 25-31.
REISNER and Gore: Orph.,
St. Louis; Orph., St. Louis, 19-24.
REMPER, E. and H. Co.:
Keith's, Ont., 25-31.
REYNOLDS and Deamus: Vic-
tory, N. Y. C., 19-24.
19-24; Pol's, New Ha-
ven, 25-31; Pol's, Spring-
field, 25-31.
RICE, Emily and Scott: Temple,
Detroit; Temple, Rochester.
RICHARD, Chris: Keith's,
Pitt., Keith's, Prov., 19-24.
RIGBY and Witkows: Orph.,
B'ryre.
RIGBY, Twins: Orph.,
B'ryre.
RIND, Blanche: Shea's, Toron-
to.

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B'klyn.
ROACH and McCurdy: Orph.,
Montreal; Dominion, Ottawa,
19-24; Temple, Hamilton, 26-
31.
ROCHESTER, Claire: Keith's,
Boston; Keith's, Prov., 19-
24; Keith's, Phila., 26-31.
ROEDERS, Four: Grand, Pitts-
burgh; Keith's, Cinl., 19-24;
Keith's, Louisville, 26-31.
ROGERS, Billy: Shea's, Buf-
falo, 26-31.
ROGERS, Will: Orph., Lincoln;
Orph., Omaha, 18-24.
ROMEO, The Great: Orph.,
Denver; Orph., Lincoln, 18-
24.
ROUDE, Claude M.: Royal,
N.Y.C.
ROSES, The: Colonial, Norfolk,
19-21; Lyric, Richmond, 22-
24.
ROY, Ruth: Orph., B'klyn.;
Bushwick, B'klyn., 19-24; Al-
hambra, N.Y.C., 26-31.
RYAN and Lee: Keith's, In-
dianapolis; Keith's, Cinl.,
19-24; Keith's, Louisville, 26-
31.
RYAN and Tierney: Prospect,
B'klyn.; Keith's, Boston, 19-
24.
SALON Singers: Victoria, N.Y.
C.; Orph., Memphis, 18-24.
SALVAGUIS: Orph., Oakland,
18-24.
SAMUELS, Ray: Hipp., Cleve-
land; Keith's, Cinl., 19-24;
Keith's, Indianapolis, 26-31.
SANTLEY and Norton: Orph.,
Duluth; Maj., Milwaukee, 18-
24.
SCHAFER, Sylvester: Alham-
bra, N.Y.C.; Bushwick,
B'klyn., 19-24; Keith's, Phila.,
26-31.
SCHINDLER, George: Keith's,
Prov.
SCHOOLES and Dickinson:
Orph., Jacksonville; Colonial,
Norfolk, 19-21; Lyric, Rich-
mond, 22-24; Colonial, Erie,
26-31.
"SCHOOL Playground": Grand,
Syracuse, 19-24; Grand, Syra-
cuse, 26-31.
SCOTT, Marie King: Victoria,
Charleston, 19-21; Bijou, Sa-
vannah, 22-24; Orph., Jack-
sonville, 26-31.
SEEBACKS, The: Dominion,
Ottawa, 19-24; Orph., Mont-
real, 26-31.
SEMON, Charles F.: Orph.,
New Orleans, 19-24; Keith's,
Phila.; Keith's, Toledo, 19-
24.
SEXTETTE, Periera: Pol's, New
Haven; Pol's, Springfield,
18-24; Pol's, New Ha-
ven, 26-31.
SHANNON, Annis: Keith's,
Boston, 19-24.
SHARP and Turek: Victoria,
N.Y.C., 19-24.
SHARROCKS, The: Palace,
N.Y.C.
SHATTUCK, Truly: Victoria,
N.Y.C., 26-31.
SHERMAN and Dr. Forrest:
Pol's, Conn.; Pol's, Water-
bury, 19-25; Victoria, N.Y.C.,
26-31.
SHERMAN, Dorothy and
Belles: Orph., Salt Lake City,
18-24.
SHONE, Hermine, Co.: Yose-
mite, Stockton, 14, 15; Orph.,
San Jose, 16, 17; Orph., Los
Angeles, 18-24.
SIMMS, Willard, Co.: Pros-
pect, N.Y.C., 19-24.
SKATERS, Bijou: Orph.,
B'klyn., 19-24; Royal, N.Y.C.,
26-31.
SLEMONS, Fredericks: Orph.,
Oakland; Orph., Frisco, 18-
24.
SMITH, Cook and Brandon:
Val. Chgo., 18-24.
SMITH, Irene and Bobby:
Orph., Birmingham, 19-24;
Foraythe Atlanta, 26-31.
SMITH, Sue: Bushwick, B'klyn.
SNOWDEN, Riphey: Orph.,
Seattle, 18-24.
SUAMAN, Fred: Keith's, In-
dianapolis.
SOCIETY Buds: Palace N.Y.
C.; Pol's, Scranton, 26-31.
SQUITO, Lewis, Captain: Vic-
toria, N.Y.C.

SPINNETT Quartette: Palace,
N.Y.C.; Palace, Chgo., 19-
24.
STANLEY, Alice: Orph., Kan-
sas City; Orph., Sioux City,
18-24.
STANLEY, Stan, Trio: Orph.,
Oakland; Orph., Sacramento,
19, 20; Yosemite, Stockton,
21, 22; Orph., San Jose, 23,
24.
STAPP, Goodrich and King:
Prospect, B'klyn.; Victoria,
N.Y.C., 19-24; Royal, N.Y.C.,
26-31.
STEVENS and Falk: Orph.,
Jacksonville, 26-31.
STEWART and Donohue: Orph.,
Jacksonville; Bijou, Savannah,
19-21; Victoria, Charleston,
22-24.
SULLY Family: Orph., Mont-
real, 18-24; Dominion, Otta-
wa, 26-31.
SUTTON, McIntyre and Sutton:
Shubert's, Utica; Orph.,
B'klyn., 19-24; Keith's, Prov.,
26-31.
SWAN, Paul: Colonial, N.Y.C.,
26-31.
SWOON and Mack: Orph., Seat-
tle.
TATE'S Fishing: Orph., Mont-
real; Dominion, Ottawa, 19-
24.
TAYLOR and Taylor: Victoria,
N.Y.C.
TELEPHONE Tangle: Keith's,
Louisville; Orph., Birmingham,
19-24; Foraythe, Atlan-
ta, 26-31.
TEMPER, Florence: Colonial,
N.Y.C.
TENDACHE, Chief: Colonial,
Erie.
THOMAS and Hall: Orph.,
Omaha; Orph., Minneapolis,
18-24.
THOMPSON, Charles: Keith's,
Indianapolis; Keith's, Louis-
ville, 19-24.
THOMPSON, William, Co.:
Keith's, Louisville; Keith's,
Toledo, 19-24.
THORNTON, James and Bon-
nie: Keith's, Wash.; Vic-
toria, N.Y.C., 19-24.
THOSE Kiddle: Bijou, Savan-
nah, 12-14; Victoria, Charle-
ston, 15-17.
TIMBERG, Herman: Maj., Mil-
waukee.
TOLLY and Mayo: Pol's,
Scranton.
TONEY and Norman: Pol's,
Scranton.
TRACY, Stone and Sink:
Shea's, Buffalo, 19-24; Shea's,
Toronto, 26-31.
TRANSATLANTIC Trio: Orph.,
Lincoln; Orph., Omaha, 18-
24.
TRASKER, Ann, Co.: Orph.,
Omaha, 11-17; Orph., Winni-
peg, 18-24.
TRAVILLA Brothers and Seals:
Orph., Seattle, 18-24.
TRAVATO: Sherman Grand,
Calgary, 12-14; Orph., Re-
gina, 15-17.
TRIX, Helen: Victoria, N.Y.C.,
26-31.
TSUDA, Harry: Yosemite,
Stockton, 14, 15; Orph., San
Jose, 16, 17; Orph., Los An-
geles, 18-24.
TURNERS, The: Grand, Syra-
cuse, 19-24.
TURCANO Brothers: Colonial,
N.Y.C., 26-31.
TYPES, Three: Orph., Sacra-
mento, 19, 20; Yosemite,
Stockton, 21, 22; Orph., San
Jose, 23, 24.
USHER, Charles and Fannie:
Grand, Syracuse; Shea's, Buf-
falo, 19-24; Shea's, Toronto,
26-31.
VADIE, Mlle. Maryon: Orph.,
Des Moines; Maj., Milwaukee,
18-24.
VALVINO and Lamore: Royal,
N.Y.C., 19-24.
VAN and Schenck: Orph.,
B'klyn.; Alhambra, N.Y.C.,
19-24; Maryland, Balto., 26-
31.
VANDINOFF and Louise:
Orph., B'klyn.; Alhambra, N.
Y.C., 19-24; Bushwick,
B'klyn., 26-31.
VAN HOVEN: Hipp., Cleve-
land; Victoria, N.Y.C., 26-31.
VERNON, Hope: Pol's, Scrant-
on; Orph., Harrisburg, 19-
24; Maryland, Balto., 26-31.

VINTON, Ed. and Buster:
Victoria, N.Y.C.; Colonial, N.
Y.C., 19-24; Orph., B'klyn.,
26-31.
VIOLINSKY: Orph., St. Paul;
Orph., Duluth, 19-24; Orph.,
Sioux City, 25-31.
VOLUNTEERS, The: Keith's,
Louisville, 19-24.
VON TILGER and Nord: Orph.,
B'klyn.; Keith's, Boston, 26-
31.
WAKEFIELD, Willa Holt: Pal-
ace, N.Y.C., 19-24.
WALDEMAN, Youngs and Ja-
cobs: Sprockles, San Diego.
WALLINGTON and Freeby:
Keith's, Indianapolis; Keith's,
Louisville, 19-24.
WALSH, Blanche, Co.: Bush-
wick, B'klyn.
WALTON and Brandt: Royal,
N.Y.C., 18-24.
WALTON, B. and L.: Bijou,
Savannah, 12-14; Victoria,
Charleston, 15-17; Orph.,
Jacksonville, 19-24.
WARD and O'Brien: Sherman
Grand, Calgary, 12-14; Orph.,
Boston, 15-17.
WARD, Belle and Ward: Orph.,
Omaha; Orph., Sioux City,
18-24.
WEBER and Burns: Keith's,
Boston.
WEBER and Capella: Orph.,
B'klyn.; Colonial, N.Y.C., 19-
24; Keith's, Phila., 26-31.
WEBER, Charles: Maj., Mil-
waukee.
WEHNER, Amoras: Columbia,
Grand Rapids; Temple, De-
troit, 19-24; Temple, Roches-
ter, 26-31.
WEST, Mae: Victoria, N.Y.C.
WESTON and Claire: Orph.,
Oakland; Orph., Sacramento,
19, 20; Yosemite, Stockton,
21, 22; Orph., San Jose, 23,
24.
WESTON and Leon: Keith's,
Prov.; Royal, N.Y.C., 19-24;
Colonial, N.Y.C., 26-31.
WESTON, Willis, Co.: Keith's,
Phila., 19-24; Orph., Mont-
real, 26-31.
WHITE and Jason: Orph.,
Oakland, 18-24.
WHITMAN, Frank: Prospect,
B'klyn.; Bushwick, B'klyn.,
19-24.
WILLARD: Victoria, N.Y.C.,
19-24.
WILLIAMS and Wolfus: Orph.,
Des Moines; Orph., St. Paul,
18-24.
WILLIE Brothers: Foraythe,
Atlanta; Orph., Birmingham,
19-24; Colonial, Norfolk, 26-
28; Lyric, Richmond, 29-31.
WILLS and Flasson: Columbia,
Grand Rapids; Keith's, To-
ledo, 19-24; Keith's, Colum-
bus, 26-31.
WILLS, Nat M.: Maryland,
Baltimore; Alhambra, N.Y.C.,
19-24; Keith's, Wash.,
26-31.
WILSON, Frank: Orph., Salt
Lake City; Orph., Denver,
18-24.
WILSON, Jack and Battle: Co-
lumbia, St. Louis, 18-24.
"WOMAN Proposes": Palace,
Chgo., 18-24.
WOOD, Maurice: Garrick, Wil-
mington, Wash.; Prospect, N.
Y.C., 26-31.
WOOD and Wyde: Keith's,
Wash.
WOODMAN and Livingston:
Orph., Minneapolis; Orph.,
Duluth, 18-24.
WRIGHT, Cecilia: Keith's,
Louisville; Keith's, Columbus,
19-24; Hipp., Cleveland, 26-
31.
"WRONG from the Start":
Orph., Memphis.
YORKER's Canine Pupils: Orph.,
Memphis; Orph., New Or-
leans, 18-24.
YOUNGERS, The: Keith's,
Cinl.
YULE, Charles, Co.: Keith's,
Columbus; Orph., Memphis,
18-24.
YVETTE: Colonial, Erie; Shu-
bert's, Utica, 19-24; Orph.,
Harrisburg, 26-31.
ZARRELL, Leo, Trio: Orph.,
Des Moines; Orph., Kansas
City, 18-24.
ZETA and Hood: Pol's, New
Haven, 19-24.
ZERTHO'S Dogs: Orph., New
Orleans.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

BISPHAM HEADS FILM CO.

Operatic Star Prominent in New Gibraltar Film Corporation

Headed by David Bispham, the Gibraltar Film Company has announced its producing plans, which give every evidence of long thought and preparation. "A Message to Garcia," with Herbert Hubbard in the leading role of his own story, will be the first release of the new organization. Film adaptations of popular operas made in collaboration with Thomas Quinlan, of the Quinlan Opera company of London, are also promised. The company has secured the rights to forty-two operas for the screen.

Tom Terriss, who has been seen in two feature pictures released by the World Film Corporation, will appear in twelve pictures for the Gibraltar Company within the next two years. "A Man's Shadow" and "The Mills of the Gods" are among those promised.

Edwin Ward Bliss, the novelist responsible for the "What Happened to Mary" and the "Lucille Love" series, is allied with the new organization, and a series of two-reel photoplays featuring Grace Cunard are included in the Gibraltar Manufacturing Company's plans.

ADDITIONS TO THE RANKS

Many More New Photoplay Companies Prepare to Start Active Work

ALBANY (Special).—The following new motion picture corporations have filed their papers with the Secretary of State:

Interstate Programme, \$10,000; S. Levine, I. L. Schacht, A. K. Deutsch, 1034 Kelly Street, New York city.

Bryant Photo Play Company, \$5,000; E. Lohrs, J. Koenig, W. Youst, 214 West 103d Street, New York city.

Clarendon Photo Play Corporation, \$15,000; C. W. G. and H. W. Baiter, W. H. Kemble, 74 Broadway, New York city.

Kinant Motion Ad. Company, \$20,000; W. C. Postner, E. F. Korbel, W. M. Sweet, 31 West Forty-second Street, New York city.

Flamingo Film Company, \$200,000; W. R. Atkinson, E. L. Stevens, F. H. Tinker, 1800 Broadway, New York city.

Montgomery, Simmons Film Service, \$5,000; M. A. Miller, I. H. Simmons, G. N. Montgomery, 110 West Fortieth Street, New York city.

American and European Film Company, \$10,000; J. L. Lytle, G. L. Perocheau, W. H. Stetson, 43 Cedar Street, New York city.

Voluntary dissolution: Great Western Film Company, New York.

BIG "FAMOUS" LIST

Score of Prominent Stage Successes Promised for Next Paramount Year

Here's the strong list of plays and players announced on the Famous Players' programme for release during December, January and February: Florence Reed, late star of "The Yellow Ticket," in "The Dancing Girl"; Clyde Fitch's "The Straight Road"; "The Stepiester" and "Mistress Nell," with Mary Pickford; Henry W. Savage's "The Million," with Edward Abeles; "The Conspiracy," with the author, John Emerson, in his original role; "The Crucible," with Marguerite Clark, and the much-discussed production of Wilson Barrett's "The Sign of the Cross," which is at present creating so much favorable discussion in England.

From the programme officially announced by the Famous Players, it is also noticeable that John Barrymore, who made his first film appearance in motion pictures in that concern's successful comedy production, "An American Citizen," returns for a second film appearance in H. A. Du Souchet's famous comedy, "The Man from Mexico." May Irwin in "Mrs. Black Is Back," the first film appearance of Pauline Frederick in "Sold," and the first appearance in motion pictures of Gaby Deslys, in an original conception written around the star, entitled "Her Triumph," in which Harry Picer appears in her support, are other productions disclosed for forthcoming release.

WILLIAM FARNUM HURT

While engaged in making scenes for the coming release, "The Battle Cry," William Farnum was thrown from his horse and hurt. An examination of the injury proved that he had splintered one of the bones in his arm and it was said that several days must elapse before he can resume work on the picture, which is being produced by the Shuberts.

EACO GETS MARKET

Edwin August Pictures to Be Released by P. P. Craft, of Apex Company

The Eaco Films, with Edwin August as their star, have signed contracts with Mr. P. P. Craft, who is at the head of the Apex Film Company, with offices in the West Forty-fifth Street Exchange Building in New York city, to handle exclusively the Eaco releases in the United States and Canada through the Strand Film Company channels, and likewise with Mr. J. Simmonds, who represents Mr. H. Wink, of 35 Little Newport Street, London, W. England, who will control the foreign rights.

Edwin August, who is one of the officers of the Eaco Films, in addition to acting and producing his three-reel features, will supervise the production of the single-reel Western and comedy companies. Mr. August, who has to his credit over three hundred scenarios, has in mind a series of fifteen comedy scenarios in which Hal August, who portrayed a great number of excellent parts at the West Coast Universal studios, will be featured. Each comedy will be complete in itself, yet they will bear a connection with the previous one. In the single-reel Westerns, a well-known picture artist will play the principal roles. The Western company will go to California, and Managing Director August, with his company and the comedy company, will make Florida their winter quarters. It is also the intention of Mr. August to go down to Bermuda for a series of photoplays treating of mythology, in which he will play the principal roles. For special releases, well-known plays and widely-read novels will be pictured, in which Mr. August will appear.

ANOTHER NEW PROGRAMME

Leading Exchange Men Joined in Plan to Purchase Their Own Pictures

The Standard Programme is the latest entrant into the film field. Leading exchange men representing almost a score of large cities have combined in a million-dollar corporation which will distribute twenty-one reels a week throughout the United States and Canada.

New York headquarters of the new corporation will be opened soon in charge of R. T. Peter, of the Texas Feature Film Company. No standard method of payment has been adopted by the association, quality alone to determine the cost. Dec. 1 is the approximate date of the first release. As planned now, the weekly programme will consist of two three-reel subjects, three two-reelers and nine single-reel pictures. Seven of the latter will be comedies. Twenty-five exchange men are expected to be in the complete organization.

CABIRIA REMAINS ON BROADWAY

"Cabiria," which is now on its sixth month of continuous Broadway showing, has been moved to Weber's Theater, where it will be shown from now on for an indefinite engagement at popular prices.

INCREASE LASKY OUTPUT

Feature Company Will Release Thirty a Year Instead of One a Month

When the Jesse Lasky Feature Play Corporation was first organized it was the intention to produce only one picture a month, but with the celebration of the organization's first year in business on Nov. 1 a new régime will be begun, and during the forthcoming year the list of productions will be increased to bring them up to the mark of "thirty a year."

Samuel Goldfish, general manager of the Lasky concern, states that demand was solely responsible for the decision to increase the output of the company by over two hundred per cent. "We were perfectly content," he continues, "to go along in a nice quiet way and make one picture a month, but so great was the influence brought to bear by exhibitors and exchange men that we are starting a third company and will now create thirty a year. Since an entirely new company will be formed, the fact that we are increasing our output trebly will have no bearing on the quality of our productions. We shall devote the same amount of time to each picture and spend the same amount of money on each production. We shall simply increase our manufacturing facilities."

Among the plays that will be presented by the Lasky Company within the next three months are "The Governor's Lady," "Cameo Kirby," "The Goose Girl," "The Country Boy," and "Merely Mary Ann."

MORE ABOUT DYREDA CO.

"In the Name of the Prince of Peace" to Be First Production of New Firm

"In the Name of the Prince of Peace" and "One of Millions" are announced as among early releases of the newly formed Dyreda Art Film Corporation, recently announced in the columns of THE MIRROR. Laura Sawyer, well known with Edison and Famous Players, and Robert Broderick will play the leads in the Dyreda productions, which will be made under the direction of J. Seale Dawley.

The Second Field Artillery was used in several of the scenes of "In the Name of the Prince of Peace," and it is said that these and several other portions of the picture show unusually large stage settings. No announcement has yet been made as to the method of marketing the productions of the Dyreda Company, which includes in its ranks, besides Director Dawley, J. Parker Reed, and Frank Dyer, formerly president of the Edison Company and the General Film Company.

EXHIBITORS' ANNUAL BALL

The fifth annual ball of the Motion Picture Exhibitors' Association of New York will be held at the Grand Central Palace on Dec. 15. To accommodate the expected crowd, which last year overtaxed the capacity of the hall, the management has engaged four floors of the Grand Central Palace.

FOUR NEW SERIES

Edison at Work on New Series, by Well-Known Writers, Featuring Screen Favorites

Four new series are in preparation by the Edison Company, each story in the different series being complete in itself and of independent interest, but featuring the same lead in every story in the series.

"Below the Dead Line," adapted from the detective stories by Scott Campbell, dealing with the exploits of the famous detective, Felix Boyd, will see Robert Connors in that role. The first release of this series is "The Case of the Vanishing Bonds," to be shown Oct. 17.

"Young Lord Strathgairn," adapted from the stories written for the *Saturday Evening Post* by Robert Barr, contains two two-reel subjects, in which Mary Pickford and Miriam Nesbitt will appear as the young nobleman and the girl, respectively. "The King's Move in the City" will be the first release.

Mrs. Wilson Woodrow is writing a series of stories depicting the virtuous adventures of a gypsy girl of mysterious parentage. Mabel Trunnelle is to be starred in the character, which will be called "Oliver's Opportunities."

The fourth is a series by Mark Swann entitled "The Girl Who Hates Her Own Kind." These pictures will depict the struggles of a young girl, a different one in each case, to maintain a decent existence. Gertrude McCoy will take the part of the girl in each release, the first of which will be called "The Stenographer," released on Dec. 3.

UPHOLD COLONIAL RULERS

Stockholders at Annual Meeting Sustain Management of Feature Concern

By a vote of nearly two to one the stockholders of the Colonial Motion Picture Corporation, at the annual meeting held last week, sustained the present management. The following officers were chosen by the new Board of Directors to serve for one year: James D. Law, president; Frederick A. Dudley, vice-president and general manager; Herbert W. Taylor, secretary and treasurer; C. Anhol, assistant secretary.

Fifteen directors were chosen for the ensuing year. This board is composed as follows: Professor Arthur Beatty, Madison, Wis.; James J. Booth, Pittsburgh, Pa.; vice-president Oakland Savings and Trust Company, director Commonwealth Trust Company, director Commercial National Bank; F. C. Brookbank, Riverton, N. J., former president Brookbank-Tillman-Band-Blast Company of Philadelphia; Frederick A. Dudley, New York city; J. Watson Hayden, Troy, N. Y., treasurer Farmers and Merchants; Robert T. Herrick, La Jolla, Ill., hardware merchant; James D. Law, New York city; Edwin H. Mager, Evansville, Ind., present Newman Plumbing Company, secretary and general manager of New Candy Company; proprietor Highland Country Farms; W. F. Saxton, Port Chester, N. Y., merchant; Herbert W. Taylor, C. W. Tennant, Amston, Conn., scientist and lecturer; Jesse Watson, New York city, attorney-at-law; Richard Wightman, New York city.

NEW VITAGRAPH BILL

Timely War Drama Heads Bill That Includes Fire-Prevention Picture

"The Tangle," a war drama in four parts, heads the bill opening at the Vitagraph Theater, New York city, Monday. Colonel Jasper Swing Brady, late of the United States Army, wrote the story for "The Tangle," which was produced under the direction of Harry Langford. Through the collaboration of the War Department regular United States Army troops and the battle scenes included in the picture the touch of realism.

The other number on the bill is "The Locked Door," a multiple-reel picture produced in collaboration with the New York Fire Department to aid the fire-prevention crusade.

Complete reviews of both pictures will appear in next week's issue of THE MIRROR.

COMING FAVORITE PLAYERS' FILMS

The Favorite Players Film Company is rapidly completing work on its second release, "The Man Who Could See Love." The work on the third release, "The Last Chapter," the scenario of which is being prepared by Robert A. Dillon from an unfinished story by Richard Harding Davis, is being outlined for forthcoming production. Carlie Blackwell will be seen in the lead in each of these productions.



SHELDON LEWIS, SAM RYAN, AND ELEANOR WOODRUFF.
The Castaways in Pathé's Three-Part Feature, "The Ticket-of-Leave Man."

COMMENT AND SUGGESTION

ADVISING THE OTHER FELLOW

"As an exhibitor, I am getting plumb tired of this continual advice to organize, get together, join the League, or join something," writes a theater owner, who requests that his name be withheld from publication. "I believe in co-operation, and am proud to say that I am a member of the Exhibitors' League; but why don't the big fellows up at the top, that the trade papers apparently strive to represent, show a little brotherly love on their own account? Of course, exhibitors should organize, and there is plenty of work for a representative body to do; but I think it is taking the wrong attitude to feel that all the battles of the motion picture should be fought by an exhibitors' association."

"Censorship, emergency taxes, increased license fees, all these things have their effect on the exhibitor first; but in the end it's the manufacturers who will feel it. If the scissors of a censor cut the sense out of a picture, the patron doesn't know who is to blame; and it is the producer who gets the blame. If a war tax drives theaters to the wall, it's the manufacturer who suffers through losing that much of his market. If one exhibitor in a town starts showing ten reels for a nickel it may hurt the rest of us; but if it does, the burden will finally wind up on the shoulders of the manufacturers and exchanges whose unbusiness-like competition permits ten-reel shows. We are all in the same boat, yet an eternal din is kept up telling the exhibitors to organize—and why?—oh, just for the pleasure of doing all the fighting."

"I know that you trade papers occasionally write favoring co-operation by the manufacturers; but what is the re-

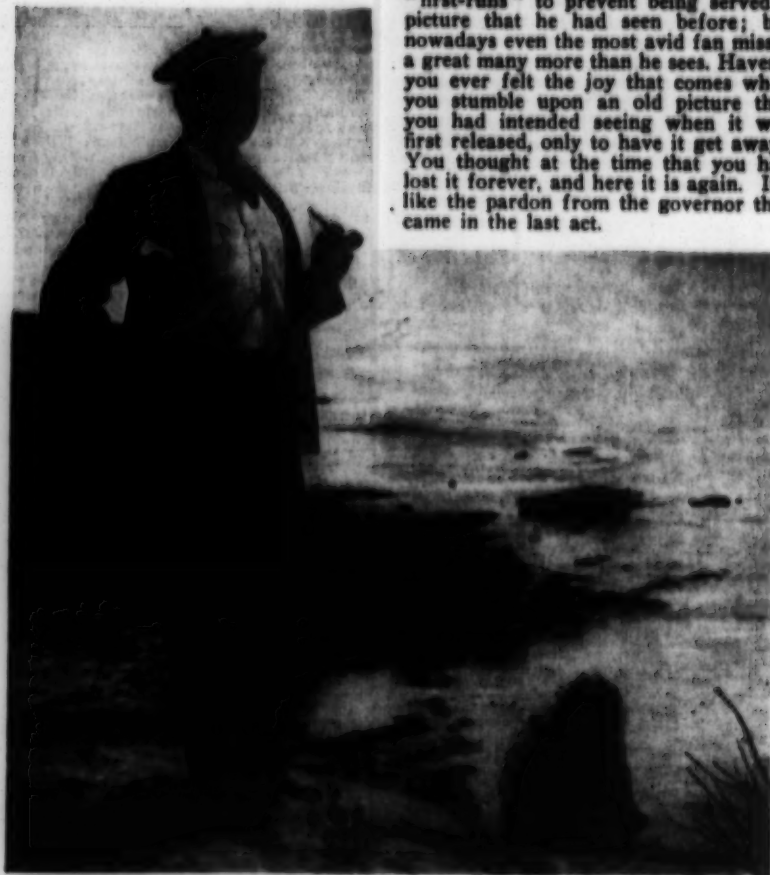
sult? Nothing. Apparently they are content to let us little fellows do it all. The only manufacturers' organizations I have heard about so far are about as representative of the big interests as most posters are of the picture they concern. They impress me about as much as the exhibitors' body did in the days when each branch was a one-man affair. One fellow wants to fight the trust (I had even forgotten there ever was one), another wants to control the New York exposition; many of the members were never heard of before. And yet you used to laugh at exhibitors and their factional fights!"

We might have at one time, Mr. Exhibitor; but, if we did, we'll never laugh again. The Exhibitors' League earned a shower of praise by its work in Washington in opposition to the war tax. The manufacturers? The only ones who took the slightest part in the battle did so through the medium of the Theater Managers' Protective Association, representing the theatrical interests the least affected by the proposed tax. The rest of the manufacturers slept peacefully, and probably will continue somnolent until there is a rude awakening.

A PASSING FALLACY

We don't hear so much of "first-run" programmes as we did a twelvemonth back; indeed, to those whose business forces them to follow the trail of the "first-runs," it is becoming more and more difficult in New York to find a theater that boasts of an entire programme made up of "pictures never before shown anywhere." It is just as well that such is the case, for a good picture a month old is much more to be desired than a mediocre picture just released; and with the scramble for the first run on all pictures there was danger of the good pictures being pushed into the discard long before they had completed their usefulness.

There was a day when the photoplay follower had to go to a theater showing "first-runs" to prevent being served a picture that he had seen before; but nowadays even the most avid fan misses a great many more than he sees. Haven't you ever felt the joy that comes when you stumble upon an old picture that you had intended seeing when it was first released, only to have it get away? You thought at the time that you had lost it forever, and here it is again. It's like the pardon from the governor that came in the last act.



HOBART BOSWORTH IN "THE PURSUIT OF THE PHANTOM."
A Forthcoming Bosworth Feature on Paramount Programme.

SCENE PAINTING FOR PICTURES

It's a novelty getting an interview from a scenic artist right in the heart of his work—the hustle and bustle of the Edison Bronx studio. You hear one bell, and an assistant scene painter appears. "Go see what CHARLEY SEAY wants," says the chief scenic artist, JOHN W. ROUGH. Then at intervals some more bells. Scene painter number one returns. "Come on, John, and give that big scene the once over." "I'll be there in a couple of minutes." And then you go on with your interview.

Born in Edinburgh, Scotland, JOHN ROUGH early "went on the road," his father being a stage carpenter. The child ROUGH went everywhere, and "grew up in the business." When Johnny was twelve the family came to the United States under the auspices of JARRETT and PALMER. It was not long before ROUGH was at work for himself. His first position in this country was as property boy with BARNY WILLIAMS, then appearing in "The Emerald Ring." That was in 1868. Later, evincing a talent in that direction, he was given scenic work with Mrs. JOHN DREW. Twenty-eight years followed with LAFAYETTE W. SEAY, one of the foremost scenic artists of his time; after which he was with many of the prominent managers. Seven years ago he wandered into the Edison studio, and he has been there ever since.

You have probably guessed it. After spending the better part of a lifetime mastering the technique of painting for the stage, which means "painting things as the eye sees them," Mr. ROUGH assumed his work of painting for the camera, and at once had to start learning a good many things over again. Perspective, he found, remained the same. The lighter shades, the spacing, was as before; but in color values the entire scheme had to be revised, for the camera knew but two points, black and white, and their modification, gray. What about the other colors? How could they help to make or mar a scene? In every scene where the colors of the actors' garments give a kaleidoscopic effect, the effort of the scenic artist is to produce an even background, one that will "blend with all colors," hence a neutral gray. But his lighting had to be taken into consideration, for, under the average studio lighting, gray will not photograph well, which explains the reason for the preponderance of greens and browns which on the celluloid give an essentially grayish tinge. There is a world of other knowledge concerning color value on the celluloid that a stage scenic artist must know before he can capably fill the motion-picture requirements.

"You have to know a great deal," says Mr. ROUGH, "to keep up with the demands of our directors. Skyscrapers and village greens are the least of their requirements. Last Fourth of July I had to paint the Hudson River frozen over." (The studio publicity man volunteered the information that he did it, so realistically that the neighborhood was kept cool for a week. Likewise, we are indebted to the same generous individual for the information that the scenes with brick walls are all bulged out because the actors involuntarily lean against them for support. Then there was the scene ruined because a large bloodhound tried to force his way into a kennel painted on a drop.) But to go



JOHN ROUGH,
Edison's Scenic Artist.

on—"The scenic artist in the studio has other duties," continues Mr. ROUGH; "all lettered signs for the pictures are from his brush. Also, most of the large portraits you can see on the screen—the old ancestors, enlargements of photographs—are the work of his hand."

Mr. ROUGH usually designs the work which his four assistants execute, while he applies the finishing touches. For large scenes he often makes cardboard models, thus giving the carpenter a correct knowledge of how to proceed. Some of Mr. ROUGH's best remembered effects are those of the train wreck in "The President's Special," and the ship scenes in "The Battle of Mobile Bay."

The studio scenic artist works along quietly, and few ever know him. Perhaps his work is little appreciated. But were he to use some loud tints, were he to paper his walls with the wrong design of wall paper, you would be the first to notice it, if the players did not precede you with their complaints. The negative fact that the work of the best scenic artists never obtrudes itself on the eye is perhaps their best praise.

DICKENS ON THE SCREEN

TOM TERRISS apparently has no false ideas of the task that lay before him in adapting the immortal DICKENS to the screen for the World Film Corporation. "I do not assert," says TERRISS, "that the works of CHARLES DICKENS are entirely adaptable, for one must remember that these stories were written sixty to seventy years ago, and action, as we know it now, would have been described in those days as madness. The public desires action, and action there must be, so that, in producing two of my successful pictures, I have proceeded with this idea in mind, and have endeavored to preserve the atmosphere of DICKENS, combined with the spirit of 1914; in other words, there is fifty per cent. of the charm of DICKENS, and fifty per cent. of extraneous action—a wholesome mixture, which can be swallowed without any effects. With this prescription there can be no reason why the public should not welcome the works of CHARLES DICKENS on the screen for many years to come."

ON THE PACIFIC COAST

Exclusive Correspondence to THE MIRROR

Los Angeles (Special).—The Bosworth Company is making a four-reel comedy-drama from Charlie Van Loan's baseball stories, "Little Sunset" Jones being the central character. Van is a Los Angeles man and began his writing career here, hammering out sports for the local newspapers. His system becoming saturated with sports and sporting terms, he sought the most natural relief and soon became a sort of Charles Ade Van Loan in action. The worst of the attack wearing off with years, he has reached the safe and sane stage of straight action, inflamed by originality of unique character. Some of the pat Van sentences speak volumes in the portrayal of his enjoyable characters. Because the Van Loan characters are lively, worth-while personages, whether kicking the game away or investing a million in stocks, they are fitted admirably to the film. Incidentally, Van is the roguish baseball player of the universe but one of the finest fellows personally.

Harry Matthews, director for the Powers brand, is here with Miss Alberta, Charles Menley, Baby Early and other members of his company, ready for work.

Jackie Saunders and Norman Manning, of Director W. D. Taylor's company, had the unique experience of aviating in an automobile during a mountain scene. The auto, traveling down grade at the rate of fifty miles an hour, hit a bump and sprang into the air, whirling thirty feet before alighting. The occupants hung on and alighted safely in the machine. They were jarred but not injured.

There is a dime on the wall of Walter Long's dressing-room at the Griffith-Mutual studio. It represents the full value of one man's life, according to the donor. Long, who acted as honorary life guard Sundays at a local beach during the summer, earned the dime. He heard an alarm and swam far out in the ocean, bringing in his victim after a mighty battle with the rip-tide and breakers. After the rescued man had donned his society clothes, an expensive pin and big diamond ring, he hastened to express his gratitude to Long by handing him the price of a smoke. Fearing he might suffer nicotine poisoning if he expended such an enormous sum on tobacco, Long resisted the temptation to buy, but put the dime on the wall of his room as an inspiration whenever he was cast for a villainous villain. His rages are wonderful to behold ever since.

After a siege of the grippe, Eugene Pallette is back at the Reliance-Majestic studio, working for Director Jack Adolph in the two-reel feature, "A Woman Scorned."

Donald Crisp, one of Griffith's well-known stars and directors, has gone to war. Having two years to serve in the English army, he has hastened to London to rejoin his old regiment.

What promises to be David Wark Griffith's most pretentious effort of a film career which has proven of the upheaval character, will be released within sixty days. It is "The Clansman," now completed after

many weeks of tempestuous battle, raids by night riders, terrific denouement and subtle human bits for the sake of the heart-interest story involved. Henry Walthall, who again appeared as the lead, in a wholly wonderful way, will appear in one more Mutual picture before leaving that organization for an extended visit to the East, where business has called him. His future plans have not been announced.

L. Frank Baum, the veteran writer and theatrical manager, continues to plan greater things for his Os film studio. In addition to a production of his book, "The Last Egyptian," Mr. Baum is planning to put on other straight dramatic productions, in addition to his Os novelties, which have swept such enthusiasm into the screen world. The masterful hand of Mr. Baum is at the helm constantly at the studio, and the man who thought he had retired to private life seems as happy and contented as the proverbial clown.

Marc Edmund Jones's secret was revealed when he bade his host of friends a fond adieu and took the limited back to New York a few days ago. The popular photoplay author did not say good-by, as he intends to return to the land of sunshine and film later, but he thought that business could be transacted face-to-face better than by long-distance. How many scripts he carried under his coat is not known, but the bulge was there.

Thomas S. Persons, manager of the Selig studios in Los Angeles, gave his recent production the "Double O," and found it so good that he immediately began directing another, Mr. Grandon being absent from his company. Persons, it is discovered, is an absolute authority on the soul kiss. His knowledge was revealed during a recent scene.

Thomas H. Ince gave aged veterans of the Old Soldiers Home a treat here. He used a large number of veteran warriors in his seven-reel production, "The Two-Gun Man," and then ran the whole thing for the benefit of the "boys in blue." A company from Inceville passed six weeks in the Grand Canyon securing additional scenes for this big picture.

In reply to inquiries received as to script prices at the Balboa, there seems to be no standard. Local authors have been offered from \$5 to \$10, the latter being for multiple reels.

The Lucas company, Universal, were bombarded during a scene by the explosion of eighteen cans of powder which got into action prematurely. Mr. Lucas stopped a rock with his shoulder, the tripod was broken, and all members were bruised, including Cleo Madison, the heroine.

Oscar Apfel, another veteran of the photoplay ranks, and Cecil deMille, manager of the Lasky studio here, are among those who have taken their places in the ranks of the Photoplay Authors' League recently.

Henry Otto is going back to the American as director after a try at the game with the Santa Barbara company. He will have Tom Ricketts's company. He made very good when with the American formerly, but making good is one of the easiest things Otto does.

The auditorium of the L. A. Athletic Club was thronged again a few evenings ago, when the second of the Baum-Os film features was shown in private exhibition. "His Majesty the Scarecrow of Oz" was the highly interesting offering. The huge crowd enjoyed every foot of the novelty film. Splendid success is predicted for this release.

Fred Mace is expected back soon. The Photoplayers' Club has received advice to this effect.

Hetty Gray Baker is able to walk again on her injured ankle. In fact, the photoplay editress of Bosworth, Inc., was observed doing a daisy tango last week.

There is no truth in the rumor that Frank Spec Woods is growing a beard.

In place of the regular popularity contest, why not pull off the who-gets-the-largest-salary contest and settle the vexing question? If these press agents work the figures much higher the public is liable to laugh itself into hysterics.

Russell B. Smith was observed riding on a street car. There is no place this Mutual writer will not go for atmosphere.

William Lord Wright was toasted heartily at a social meeting of male photoplay authors here as "the fellow who knows as well as writes."

Griffith's "Avenge Conscience" enjoyed a fine run at Clune's big auditorium. It was followed by a third successful engagement of "The Spoilers," the Selig master film.

"Cabiria" drew such crowds at Trinity that thousands were turned away during the week. The engagement has been prolonged. Impresario L. E. Behrmer, who landed the big film, says it is the "grand opera of motion pictures."

J. C. Jensen is one of the liveliest news writers of the local film colony. The little league of ready enlighteners is growing, alert newspaper men taking to the publicity game.

Lawler Bartlett, photoplay editor of the Selig Biendale studio, is enjoying his annual vacation in the North. Universal City is coming along with leaps and bounds.

One fine shower thus far. W. E. Wino.



EVELYN NESBIT THAW,

As She Appears in Lubin's "Threads of Destiny."

THE FAMOUS PLAYERS FILM CO.'S Half Year's Program

(Distributed through Paramount Pictures Corp.)

CURRENT RELEASES:

Productions	Artists
"THE LOST PARADISE"	H. B. WARNER
"THE UNWELCOME MRS. HATCH"	HENRIETTA CROSMAN
"SUCH A LITTLE QUEEN"	MARY PICKFORD
"MARTA OF THE LOWLANDS"	Mme. BERTHA KALICH
"WILDFLOWER"	MARGUERITE CLARK

These productions have been recorded in the annals of the industry as distinctive film achievements

FORTHCOMING ATTRACTIONS:

"THE COUNTY CHAIRMAN"	MACLYN ARBUCKLE
Henry W. Savage's comedy drama triumph, by George Ade. Released Oct. 26th.	
"HIS LAST DOLLAR"	DAVID HIGGINS
The famous racing play, with the star in his original role. Released Oct. 29th.	
"BEHIND THE SCENES"	MARY PICKFORD
The noted play of theatrical life by Margaret Mayo. Released Nov. 2nd.	
"THE MAN FROM MEXICO"	JOHN BARRYMORE
H. A. Du Souchet's famous comedy. Released Nov. 9th.	
"THE STRAIGHT ROAD"	GLADYS HANSON
The master-work of the distinguished dramatist, Clyde Fitch. Released Nov. 12th.	
"ARISTOCRACY"	TYRONE POWER
The dramatic success of two decades, by Bronson Howard. Released Nov. 26th.	
"MRS. BLACK IS BACK"	MAY IRWIN
The distinguished comedienne's foremost comedy success, by George V. Hobart. Released Nov. 30th.	
"THE STEPSISTER"	MARY PICKFORD
A genuine and delightful surprise—a Pickford classic. Released Dec. 31st.	
"SOLD"	PAULINE FREDERICK
The great emotional drama. Pauline Frederick's first film appearance. Released Dec. 18th.	
"THE MILLION"	EDWARD ABELES
Second Famous Players-Savage production. Released Dec. 31st.	
"THE CONSPIRACY"	JOHN EMERSON
The dramatic triumph of the last theatrical season, with its original star. Released Jan. 7th.	
"THE CRUCIBLE"	MARGUERITE CLARK
The powerful and world-famous story by Mark Lee Luther. Released Jan. 18th.	
"THE DANCING GIRL"	FLORENCE REED
The celebrated emotional drama by Henry Arthur Jones. Released Jan. 25th.	
"MISTRESS NELL"	MARY PICKFORD
The renowned romantic play by Geo. G. Haskins, Jr. Released Feb. 1st.	
"THE LOVE ROUTE"	HAZEL DAWN
The recent successful dramatic romance. Released Feb. 4th.	
"HER TRIUMPH"	GABY DESLYS
The celebrated international star's first and exclusive film appearance. Released Feb. 8th.	
"THE SIGN OF THE CROSS"	WILLIAM FARNUM
A stupendous and spectacular film version of Wilson Barrett's immortal drama. Released Feb. 21st (Lent).	
"THE COMMANDING OFFICER"	JULIAN L'ESTRANGE
An adequate representation of the great military drama. Released Feb. 29th.	

An unparalleled series of film triumphs produced by the

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President,
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices,
213-229 W. 26th STREET, NEW YORK.



A SETTING OF UNUSUAL DEPTH IN VITAGRAPH'S "GOOD-BY, SUMMER."

Van Dyke Brook's Back Is Seen in the Foreground. Antonio Moreno Is the Center of a Group of Admirers.

FILM REAL ACCIDENT

Kalem Camera Man on Hand to Get Actual Auto Smash-Up Later Used in Film

By one of the peculiar twists of fortune that affect camera men, the Kalem Company is enabled to give in "The False Guardian," a forthcoming two-reel picture, an unusually realistic automobile accident. A machine going at thirty miles an hour will be seen to suddenly career and smash head-on into a tree trunk. The impact smashes the tree like a match-stick.

This accident actually occurred, and it was by the sheerest miracle that the four people in the automobile escaped serious injury or death. According to a letter written by Robert G. Vignola, the Kalem director, who produced "The False Guardian," this is how the event happened to be filmed: "We were taking a scene for 'The False Guardian,' and Alice Hollister, Robert Walker, Mrs. Mackin and the chauffeur were in the car ahead. The camera was in my car filming what was supposed to be a struggle between Miss Hollister and Walker.

"At this moment another machine came up from behind and endeavored to pass. The car must have been traveling at a thirty-mile clip. There were four people in that machine, and the chauffeur seemed to be having some trouble. My cameraman stopped his camera because the evolutions of the intruder had spoiled the scene. A sixth sense must have warned him, because he commenced turning his crank again. By this time the machine containing our players had veered to one side.

"The next moment the chauffeur of the other car gave his steering wheel a yank. The car shot off the road and smashed head-on into a tree, snapping the trunk like a match-stick. The passengers shot through the air, and how they escaped with their lives must always remain a mystery to me. Investigation later showed that the heart of the tree was hollow. The fact that this prevented the auto from receiving the shock which would have resulted had it been a 'healthy' tree, undoubtedly was a factor in preventing a fatality.

"When my cameraman told me he had filmed the accident, it occurred to me that we could use that scene in 'The False Guardian.' First, however, we rendered first aid. Beyond minor bruises, the victims of the accident were all right. The car itself was practically a total loss, as will be seen when the film is released."

CONTROL BLANEY FILMS

World Film Corporation Closes Contract Taking Over Blaney Company

By a deal completed last week, the World Film Corporation has taken over entire control of the Blaney Film Company. This includes two productions recently completed, "Across the Pacific" and "The Dancer and the King," featuring Cecil Spooner.

General Manager Lewis J. Selznick, of the World Film, who represented that corporation in the negotiations, announces that work will start immediately on the presentation of more Blaney photoplays. The Peerless studios, Fort Lee, will be used for these productions, the Blaney studios ceasing to exist, and the direction to be under the exclusive control of the World Film Corporation.

"The Dancer and the King" will be released Nov. 16, and "Across the Pacific" on Nov. 28. Both are in five reels.

START MILES, INC., PRODUCTIONS

LOS ANGELES (Special).—David Miles, well known as a Kinemacolor and Biograph producer, has arrived here to start work on the productions of the newly formed David Miles Corporation. He is accompanied by Charles Fleming, who will assist him in the production of one-reel comedies. Linda Griffith, John G. Brammell, and Charles Farley leave New York this week to join Miles, Inc., here.

PRODUCE SUFFRAGE FILM

Selig Company's Resources Expended on Film to Aid Women's Propaganda

CHICAGO (Special).—Several records are likely to be smashed by the big suffrage film now in course of production at the Selig studios for the National American Woman Suffrage Association, of which Mrs. Medill McCormick is chairman. For one thing, the picture as planned is in ten reels, doubtless an American record, though there is a possibility that it may be shortened later. Then almost five hundred persons have been used in the production, with one hundred acting parts. "For Your Girl and Mine," is the title of the sugar-coated suffrage argument.

The production is under the direction of Giles H. Warren. Olive Wyndham will be seen in the leading role; Katherine Kaelred, remembered with "Joseph and His Brethren," is seen as a woman lawyer, and John Charles and Sydney Booth play important parts. Collin Reid had the task of finding the hundred actors in Chicago. Gilson Willetts wrote the scenario.

The production is financed by Mrs. McCormick and Colonel Selig. The proceeds will go to the National American Woman's Suffrage Association.

TURN TO MEXICO

American Film Men Looking to Broaden Market in That Country

There are many signs that American film men are going to take advantage of the opportunities in comparatively peaceful Mexico while war rages in Europe and push American productions in the Mexican field. A. C. Cundy, formerly with the Swanston Film Exchange of Denver, Salt Lake and El Paso, has recently spent some time in Chihuahua, Mexico, looking over the field preparatory to opening up an exchange there.

The Minnaco's correspondent at Chihuahua, Mr. Harry B. Ott, also sends the following information, which should be of interest to American producers: "Exhibitors in Mexico," he says, "complain loudly of the deluge of films which have flooded the American market recently, in which Mexicans are always portrayed as villains and dastardly characters. There is hardly a shipment of pictures received nowadays in which at least one of these objectionable pictures is not to be found, and very often the pictures are multiple reels. Of course it is impossible to show these films here and the exhibitor must pocket the loss. Does the American public demand such unfaithful portrayals of a friendly people? We believe not. Then why produce them?"

"ZUDORA," NEW THANHOUSER SERIAL

Harold McGrath, who novelized "The Million Dollar Mystery" and selected to novelize the scenario of "Zudora," arrived at New Rochelle recently for a conference with his collaborators. Mr. McGrath, who had previously been in consultation with Dr. Daniel Carson Goodman, the author of the screen play, expressed himself as satisfied at being chosen to novelize the play, with whose early action he was now acquainted. Marguerite Snow and James Cruze will play the leads in the coming serial.

"WHO GOES THERE?" BY EDISON

Another of H. A. Du Souchet's plays is now being produced by the Edison company. "Who Goes There?" is the title of the play, in which Walter E. Perkins appeared in the role of "Topsy," the bashful lieutenant. This is Mr. Perkins's second title-role for the Edison Company, his debut having been made in "My Friend from India," a play by the same author. The present production is under the direction of Ashley Miller and will be three reels in length.

NEWSY NOTES FROM FILMLAND

George I. Appleby, who has been for two years manager of the Mutual Company's Portland and Boston offices, has succeeded Daniel D. Leader as manager of the Empire Theater, Portland, Me.

James D. Law, president of the Colonial Motion Picture Corporation, has brought suit in the United States courts against John D. Danlop, Alwyn Hall, Jr., Roland Phillips, Howard C. Griffith and James S. Clarkson, for \$150,000 for libel. He alleges that the defendants in a report to the Colonial Protective Committee, sent to stockholders on Aug. 31, made certain statements that have injured him.

Cleveland exhibitors and operators are in the throes of a struggle over the wage question. The minimum wage at present is \$15 a week. The operators want \$5 more for a minimum salary and pending a settlement they are working for \$17.50. Last week the exhibitors offered a permanent compromise of \$16.50, but the operators turned it down. Arbitration still proceeds.

"Book-lovers' Contests," in which the readers of newspapers guessed the titles of books from cartoons are as old as the proverbial hills. The latest variation is a film title contest in which the newspaper readers must guess the titles of motion pictures to win the prizes. The St. Louis Republic is at present running such a contest in collaboration with the Business Men's League, of Hot Springs, Ark., with trips to the latter resort as the offering. Forty-eight pictures will be represented by the drawings in the newspaper and local exhibitors are expecting the aroused interest in pictures to be reflected in attendance at the theaters.

A. E. Siegel will handle the Photo Drama Company's production, "After the Ball," with Herbert Kelcey and Edna Shannon, in Ohio, Michigan, and Pennsylvania. Mr. Siegel has organized his latest enterprise as the Big Attraction Film Company, with offices in the Columbia Building, Cleveland. Mr. Siegel is one of the best known distributors in the Ohio and Michigan territory.

Dr. Frederick A. Cook is to be seen, presently, in a special six-reel production which the Balboa Amusement Producing Company is writing about his adventures in the North. The snow scenes will be taken in the San Bernardino mountains, where the company will be taken by auto. The title of the picture will be "The Explorer."

M. H. Hoffman, who has been in charge of the Twenty-third Street New York branch of the Universal Company, was recently made general manager of the New York Exchanges, which include the Mecca and Twenty-third Street Exchanges, and also given a general supervision of the Newark, New Haven, and Springfield branches. Mr. Hoffman, who formerly practiced law, has worked his way up in the space of four years to his present position.

Charles L. Husted, interested in many film companies, has left New York for a six months' stay in California. Charles Husted, Jr., and William Cary, private secretary to Mr. Husted, Sr., will stay in New York to look after his interests. Mr. Husted is negotiating on a big proposition which he promises to make public at the end of the month.

Claude Erby, well known throughout Middle West picture circles, left Chicago last Saturday to take charge of George Kleine's Dallas office, succeeding W. G. Todd, resigned.

The George Kleine offices are reporting unusual business with "Vendetta," the feature adapted from Marie Corelli's novel, "The Naked Truth," which was originally seen at the Candler Theater, New York, is now being booked through all the George Kleine offices.

The Lieber Company has the American

rights to a new Italian-made picture, "Bambino," which is said to rival "Cabiria." Pasquelli is responsible for the picture, which is based on Emile Zola's story. It is thought possible that some arrangement will be made by which a picture company will take over the exploitation of the picture.

The Alco Film Corporation has signed with a composer, Professor Winkler, to write musical scores for all of the productions released by that corporation.

Beginning with the week of Oct. 19, the Wednesday Nester release on the Universal programme will be changed to Tuesday and will take the place of the Universal comedy, which will be discontinued. The Sunday Frontier will be transferred to Saturday and the LKO brand will start Sunday in place of Frontier.

W. J. Nasmith, who came from Chicago at the request of Carl Laemmle, and who has more lately been with the Program Film Company, has charge of the Eighth Avenue Theater, New York. This is the old Miner's Eighth Avenue Theater, which with its change from burlesque to films also dropped the name of the founder.

COMING AMERICAN RELEASES

Henry Otto, who is the latest addition to the directors' ranks of the American Film Company, is producing as his first release a story about two thieves, one of whom is determined to live down her past life. The picture is entitled "When the Road Part," with Winifred Greenwood, George Field, and Ed. Cosen in the title-roles.

Other films under preparation include "Motherhood," a poetic drama written by Olga F. Clarke, and produced by Harry Pollard for the Beauty Company. It shows the dream of a wife who would resist motherhood. "The Signs of the Times," another coming Beauty release, relates to the running of an electric wire across the farm of an old-fashioned farmer who objects, but whose daughter is more up-to-date than her "daddy."

"Sweet and Low" is a "Flying A" picture which has just been completed under the direction of Sydney Ayres, while "In the Candle Light," the fourth of the American series, which included "In the Firelight," "In the Moonlight," and "Daylight," is being put on under the direction of Thomas Hackett. This latter series has been especially written by Marc Edmund Jones.

NEW PHOTOPLAY THEATERS

M. E. Comerford, who owns a string of eight motion picture theaters, has purchased the church property at 404 South Main Avenue, Scranton, Pa., and remodeled it for use as a motion picture theater. The seating capacity is 650.

The Grand Avenue is a new motion picture theater in Decatur, Ill. Robert Faries, E. P. Irving, and W. E. Surface are the owners of the house, which has been leased to Frank Owens and J. L. Belden for five years. The Grand Avenue seats 630.

H. E. Dodson, of Spokane, Wash., has purchased the Gem motion picture theater of Wenatchee in the same State from R. M. Tupper and Frank Stannard. Mr. Stannard will continue as manager.

The Grand Theater, St. Paul, Minn., closed its doors on burlesque, and will open up, on Nov. 1, with pictures. Theodore L. Hays and Joseph Friedman will have charge of the picture presentation.

The Regent, the newest photoplay theater in Allentown, Pa., has opened to the public with Paramount pictures.

Carl O. Norea, proprietor of the new Royal Theater, Rockford, Ill., opened his photoplay house last week with a gala initial performance.



ONE OF CALIFORNIA'S MISSIONS AS SEEN IN "THE ROSE OF THE RANCHO." Which Will Be the First Lasky-Belasco Film Release.

GOSSIP OF THE STUDIOS

VIVIAN PASSCOTT is once more appearing before Biograph cameras.

Owing to the many annoyances contingent upon the mobilization of troops in Rome, the Cines Company has moved several of its more important stock companies to foreign countries. Lyda Borelli heads a company of players that has gone to Brazil to produce four multiple reel features, while Francesca Bertini has embarked for the Riviera in Southern France with a party of Cello players.

JENKINS PATRICK, the well-known Australian actor who recently appeared in George Scarborough's "What Is Love?" has signed a contract to appear in the World Film Company's film adaptation of "As Ye Sow," which will feature Alice Brady, and will be produced under the direction of Frank Crane.

MAI WELLS has been engaged for the character parts in the film productions of the Os Film Company, staging L. Frank Baum's stories.

THE NEW HOME of the Hobart Bosworth Film Company in Los Angeles is now nearing completion. All of the buildings will be of reinforced concrete and fireproof. In the drying room 20,000 feet of film can be dried in an hour. The dressing and property rooms are models of convenience. In addition to the Jack London stories a picture from the pen of Charles E. Van Loan is promised for one of the early releases.

HUGH D'ARCY sends us an interesting story from Lubinville, which he says is from a book that he is now working on, entitled "1,000 Lubin Stories." Let's wait until we see them all, Hugh, before we publish any.

EMMET CAMPBELL HALL is so modest. Listen to this one he tells on himself. Hall, it seems, was standing in the lobby of a Washington theater absorbing satisfaction from the display of "Beloved Adventurer" posters when he became conscious that the manager, to whom he is known, was pointing him out to a friend. "That's Hall, that lanky guy. He wrote the plays and the book, you know," the manager remarked. The other man surveyed the blushing author with kindly eyes. "Oh, well," he said, "you never can tell what any of us might do under stress. Perhaps the poor chap is the only support of a large family of small children, or he may even have needed new tires for his automobile."

CAPTAIN HARRY LAMBERT, who was shocked by lightning last July, at the same time that his camera man was killed by the bolt, showed up at the Vitagraph studio last week, but was persuaded by the management to go to the Catskills for at least a month's recuperation. The shock, combined with a subsequent case of malaria, together, have sapped his old-time vitality, which, it is hoped, the mountain climate will speedily restore.

FRANK WALTON, assistant director of the Dyreda Art Film Corporation, which has

rented the former Clara Morris home from the Reliance Company, was injured by the premature explosion of a bomb. The scene was part of the picture "In the Name of the Prince of Peace," which subject seems to have its dangers, even beyond the most warlike of subjects. Prompt attention had Mr. Walton on the job the next day, none the worse except for a few lacerations and burns.

BILLY QUINN, comedian, placed a property snake in the yard pump at the Vitagraph studio the other day, and induced "fair Lillian" Walker to try the new waters. When the reptile wriggled, life-like, from the spout, she emitted a "Goodness, snakes!" and fainted, remaining thereafter in deep dejection while contemplating a fitting revenge on the perpetrator of the outrage.

SEVERAL OF THE old missions of California have been used by the Jesse Lasky Company as backgrounds for the production of "The Rose of the Rancho," the first of the Lasky-Belasco features. Bessie Barriscale, J. W. Johnston, and Monroe Salisbury are among those in the cast. The author, Richard Walton Tully, has been at the Lasky Hollywood studio for three weeks assisting in the preparation of the scenario.

MAYM KELSO, well known through her work on the screen and the stage, is taking an active part in the "Buy a bale of cotton" crusade. Miss Kelso first bought her own bale and then sent an appeal out to the exhibitors to put collection boxes in their lobbies so that the fans of the country may contribute their share.

MISS MAIRELLE HEIKES JUSTICE has left her bungalow in the mountains and is now located in New York. The Summer's product from her pen has been secured by Colonel William N. Selig. It is understood, however, that Miss Justice will identify herself with dramatic centers in New York with the serious view of writing something for the stage, several propositions having been put before her in this line. Her next important film release is "The Other Man," featuring Francis Bushman and produced by the Essanay Company in two parts. This is adapted from Miss Justice's short serial story which appeared in the *Cosmopolitan Magazine*.

DURING the absence of Harry Pollard and Margarita Fischer from the American Santa Barbara studio on holiday bent, Frank Conley, Harry's assistant, put on four one-reel Beauty pictures.

VIVIAN RICH, American leading lady, was the recipient the other day of a thoroughbred collic. Two of her admirers, having heard that the "Flying A" star was fond of pets, hit upon this sure way of pleasing her.

HARRY EDWARDS, the comedy director, is one of the new directors of the L. K. O. brand which the Universal Company has started to release. Mr. Edwards will direct his own company.



"THE FALSE GUARDIAN," FEATURING ALICE HOLLISTER.
A Forthcoming Kalem Two-Reeler. Released Oct. 21.

A Change of Heart

2-reel Wharton-made American Drama. The story of a bunco scheme that's buncoed by a bunco man, in which a memory of the past sets right the future. The photograph of a mother, the innocence of a widow and the heart of a man. It will sink home with every one of your patrons. Featuring Thurlow Bergen. 1-3-6 sheet posters.

THE POOR LITTLE RICH BOY

1-reel American Mayo-made comedy. In which a boy unable to live greatness on the baseball field dreams it instead, and the dream-world home run makes some hit in the eyes of the fair dream lady.

Colonel Heeza Liar---
Naturalist

The funny, we should say funniest, Colonel is still making the most extraordinary discoveries under the direction of cartoonist J. R. Bray. Your patrons can hardly stop laughing even when moved by the natural beauties of the

KATSURA RIVER

(PICTURESQUE JAPAN)

in natural colors, which occupies the other half of this unusual split reel.

THE WORLD WITHOUT MEN

3-part comedy-drama. The adventures of three bachelor girls in their efforts to conceal from one another the breaking of their anti-matrimonial pact. Well staged comedy combined with the highest type of acting.

THE PERILS OF PAULINE

Pauline is her own only competitor. Each record she makes for daring is only a mark which she seeks to pass in the next succeeding episode. Each time she goes herself one better.

Pauline's Profits are only exceeded by Pauline's Daring

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"The Cream of American and European Studios"

FEATURE FILMS OF THE WEEK

"MARTA OF THE LOWLANDS"

Famous Players' Picture Featuring Bertha Kalich an Artistic Success—
"The Key to Yesterday"

Adaptation of the Play of the Same Name by Angel Guimera. Produced in Five Reels by the Famous Players Film Company.

Marta..... Bertha Kalich
Manelich, the shepherd... Wellington A. Playter
Sebastien, the master..... Hal Clarendon
Muri..... Lillian Kalich

The dividing line between pictures of thoroughly artistic workmanship in which settings, acting, photography, and delicate tinting are made to reflect the mood of a story and pictures presented with ordinary care, perhaps, but without a sense of the subtle influence of color and surroundings, is becoming more marked. It is one thing to assemble scenes in consecutive order that they may tell a story, and it is quite another to realize the niceties of production that give the story an atmosphere of its own. An audience may not be able to explain why one picture seems false and another genuine, but it feels the difference no less keenly. Recent releases of the Famous Players are striking examples of the artistic finish pictures may attain when crudities have been smoothed away by directors who are not working on the elementary principles considered good enough two years ago.

"Marta of the Lowlands" is quite as successful in catching the tone of tragedy as was "Such a Little Queen" in catching the spirit of whimsical comedy. The two pictures are alike in nothing, save their appropriateness to the subject matter in hand and the superior quality of the productions that include truly beautiful lighting effects, without which the charm of pastoral scenes, the shaded environs of old buildings, or the hills in the glow of a sunset, must be feebly transmitted. One is impressed by the singular aspect of many of the scenes in "Marta of the Lowlands," photographed in a section of Cuba that sadly passes for the lowlands or the highlands of Spain, according to the demands of the drama. The touches of Moorish architecture in the interiors may cause surprise, but it is probable that buildings of this style are found in the Spanish province Angel Guimera selected for the enactment of his story.

With the best of surroundings in which to make her characterization of the unfortunate Marta impressive, Madame Kalich gives a performance of great intensity. As is pretty generally known by this time, she is peculiarly fitted for the expression of tragedy, whether the medium be the screen or the stage. Emotional force is a conspicuous attribute to her personality; it actuates her movements and lends animation to an oddly appealing countenance severely outlined by black hair parted in the center, drawn close against the head and caught in knots over the ears. Madame Kalich is not sparing of gestures in interpreting the emotional crises in Marta's life, but always they are so expressive, and seemingly such a natural manifestation of character that one never receives the impression of extravagant ranting. Wellington A. Playter as the shepherd lover and Hal Clarendon as Sebastien, the master, give well judged support in the emotional climaxes, which is quite sufficient for by the very nature of the story, Marta is bound to hold first attention. The acting of Madame Kalich makes this doubly true.

Marta is first introduced as a girl of sixteen, whose father, a simple peasant, is employed by Sebastien, a Spanish landowner of domineering and brutal character. At the conclusion of the prologue, the young actress seen as Marta the girl, gives place

to Madame Kalich, who presents the disillusioned and woefully unhappy mistress of Sebastien. Time passes and Sebastien finds that his dwindling fortune must be replenished by marriage with a wealthy woman. Having arranged this, he tells Marta that she, too, must marry, although she will always belong to him.

There is no question about Marta's liking for the handsome shepherd selected as her nominal mate, but her innate love of purity and honesty prompts her to revolt at a deception leading Manelich to wed a woman of whose past he is ignorant. When Sebastien assures Marta that the shepherd knows the whole story, she cannot credit the worthiness of a man ready to marry on such conditions. The wedding takes place, however, and it is some little time before the pair learn that Sebastien had fooled them both. Manelich knew nothing of Marta's relationship with the master. Informed of the whole affair, he is ready to fight for undisputed possession of his wife, and in the physical combat Sebastien is choked to death. Marta and the shepherd are last seen on the road to the highlands, where a new life awaits them. D.

"THE KEY TO YESTERDAY"

Four-Part Production by the Favorite Players' Film Company, for Release on Oct. 12. Staged by J. Francis Dillon. From the Book by Charles Neville Buck. Scenario by Robert A. Dillon.

Marston, the artist..... Carlyle Blackwell
Carter, the revolutionist..... J. Francis Dillon
Mrs. Marston..... Gypsy Abbott
St. John, her father..... George Brunton
Senor Roberto..... John Prescott
George Steel, the artist's friend..... John J. Sheehan
Duska Filson..... Rena Mayo

The story upon which this film is based is so fascinating that not much attention is directed to anything else. It savors of the "lost of memory" plot but with an altogether new twist. We have known of men who suffered loss of memory in various ways and who made love to other women, and committed various deeds, in action as well as on the stage. This most absorbing tale adds a double to the artist who loses his memory, a revolutionist in South America. While the artist is stabbed in the hand by a jealous model, the revolutionist is betrayed by his companion Rodman, and sentenced to be shot. The revolutionist escapes miraculously as the guns are about to be fired, and after a thrilling chase, such as one needs not often bargain for in a drama, the revolutionist escapes. His artist double has meanwhile arrived in America and after a series of mishaps suffered a blow on the head and lost the memory of his name and address. Only a key remains whereby he hopes to establish his identity. He shows his artistic ability and is sent by his new friend, Steel, to study in New York, whence he came. The revolutionist has disappeared, and from now on the artist who assumes a name is the sole figure, in possession of not only his new name as well as his lost one, but is also mistaken for the man who sentenced him, who has arrived in New York, for the revolutionist. This places the artist in a position where he believes that he may be the man who was condemned to death. This is the engrossing turn the plot takes.

It is not so much that the adapter has tried to put too much on the screen, for there are times in the first two reels where inserts are most frequent and also places



LILLIAN KALICH, BERTHA KALICH, AND HAL CLARENDON.
In "Marta of the Lowlands," Produced by Famous Players' Company.

where the fine-drawn meaning of the action necessitated additional explanation for fear of misunderstanding, but that there was too much of the story to be shown in the number of feet in which it has been done. There are few subjects such as this of action strong enough to merit lengthening. It is all meat.

That Carlyle Blackwell has chosen a clever cast, or that he was as well dressed, as good-looking and as graceful an actor as ever, cannot be denied. But the cast, the settings and all, were engulged in the bigness of the action. The mind is too preoccupied in keeping the delicate situation clear to allow itself to be distracted by other things. This is unfortunate, for there was some daring action, as in the jumping on a moving steamer, in the selection of some pretty pictures which contributed

heavily to the ultimate excellence of the whole.

The story shows the man going back to the scenes where he supposes he committed the crime, having it proved to him that he did not, being shot in a little revolution, taken back to France and then once more arriving in New York. Perhaps this part of the film might have been less faithful to the book's action. At any rate the man arrives, by luck, at the entrance to his own studio; his key admits him, and the shock of greeting his old companion brings back his mind. His wife, whose wasting presence has been flashed on the screen from time to time, dies before he can reach her, and he marries the other girl. There are minor points with which one might find fault, all of which may be overlooked in view of the all-absorbing story. F.

"THE PATH FORBIDDEN" UNIQUE

Daring Photography Marks Latest Excelsior Feature Produced by the Handworths

Drama in Five Reels. Produced by the Excelsior Company from a Book by John B. Hymer. Directed by Harry Handworth.

Violet Dare..... Octavia Handworth
Lucy Brill..... Gordon De Maine
Pearl Brill..... William A. Williams
Curtis Holmes..... Hamilton Crane
Joe Hill..... Francis Pierlot
Herman Kraus..... Joe Tompsett
Ed. Dempsey..... John B. Hymer
The "Test"..... James Allmanson

For its second release, the Excelsior Company, of which Harry Handworth and Octavia Handworth are a considerable part, offers a pleasing version of a story conceived in its original form by John B. Hymer. The picture starts with a distinct advantage in the matter of locations—choice selections from the Lake Placid region in which the Excelsior studio is situated. Needless to say, the scenes are reminiscent of vacation days, and as it happens, there are moments in the story when this vacation spirit is borne out in the pastimes of the characters. In the process of solving vexed problems, mixed identities and the like, the people involved go canoeing, play tennis, pick out the prettiest roads for drives through the woods, and attend barn dances, all very inviting incidentals to the pictorial version of "The Path Forbidden."

Mrs. Handworth is more than the star of the production; she is the triple constellation, under the names of Violet Dare, Lucy Brill, and Pearl Brill. First she plays the mother, Violet Dare, who in the year 1891, or thereabouts, wanders away on "the path forbidden," then two decades later she interprets twin sisters, one following in mother's footsteps, the other remaining at home with Dad. Naturally, the story of the sisters, often brought together in the same room, necessitates many double exposures. There is not a slip in this difficult photography, even when Mrs. Handworth is caught in the act of handing herself a letter. And it may be noted with satisfaction that the player of many roles becomes a quite different person as she steps from one into the other. The twin sisters look alike, but their natures are dissimilar, and Mrs. Handworth shows this very well.

The story is clearly constructed and has a few effective situations. It is likely to be followed with interest up to a convenient, though not particularly strong climax, that finds the evil sister renouncing "the path forbidden" that she may be a comfort to her father, while the other sister is the wife of the erring one's former sweetheart.

Violet Dare, a belle of 1890, marries Joe Brill and later behaves in an indiscreet manner. She leaves home, taking Pearl

with her. Twenty years later, Pearl is toying with the affections of a young lawyer, whereas Lucy and her father live contentedly together, knowing nothing of Pearl's whereabouts. Financial reverses unbalance the father's mind and he is sent to a sanitarium. Lucy opens a hotel in the same neighborhood in order to be near him, and it is to this hotel that Pearl is taken on the day she had promised to wed the lawyer. Instead, she started to elope with a dissipated lover and was injured in an automobile accident. From here on the sisters live under the same roof and gradually change places. Lucy becoming the sweetheart of the lawyer.

William A. Williams, Gordon De Maine, and Hamilton Crane give adequate performances in a film that reflects credit on its producers. D.

"THE BROKEN PROMISE"

Four-Reel Selective Release.

"The Broken Promise" depends for its strength on the promise which the man makes the woman as to marrying her. She revenges herself after this promise has not been kept, and the film ends with her death. This, in briefest outline, is the action often seen. It holds the attention, for it is principally in the colorful detail that intervenes that the play must triumph. Here is no hasty picturing, but a deliberate delineation—careful scrutiny of details and above all of picturesque scenic effects. The chase by the revenue officers of the son and the ward whom he promises to marry would lag but for the beauty of the night tints and the coming of dawn, accompanied by the change in the intensity of the tone. The crazy shore where they land at dawn, the sea chase, all tend to make this part of the picture one of surpassing beauty.

The story deals of Norwegian fisher-folk. A clever quartette of foreign actors, the father, mother, son, and the orphan girl give one of the most finished portrayals of the humble fishing-folk. Their lives at table, their ways on the sea, their marriage costumes, are all faithfully shown.

The orphan is loved by the son, who promises to marry her. She even accompanies him on his smuggling expeditions, during one of which the eventual chase by revenue men, occurs. Then, strangely enough, the owner of the mortgage threatens foreclosure unless the son marries his daughter and the nuptials are arranged. The girl, with her little child in her arms, beseeches both the parents of the son and the father of the girl in vain. Revenge pure and simple enters her mind, and she informs the revenue officers. Reporting the next moment she sends a friend to warn him, and together they fly in a small sailboat, which is capsize by the pursuing craft. They both drown. F.



OCTAVIA HANDWORTH AND GORDON DE MAINE.
As Seen in "The Path Forbidden," Excelsior Feature Production.

"THE PRICE HE PAID"

Humanology Company's Production Based on Poem by Ella Wheeler Wilcox—Eugenics the Theme

Drama in Five Reels. Suggested by a Poem by Ella Wheeler Wilcox. Produced by the Humanology Film Producing Company from Louis Reeves Harrison's Scenario. Lawrence B. McGill, Director.

Richard Philip Halm
Lucie, his wife Gertrude Shipman
Granny Julia Hurley
Mrs. Lyons Edith Hinkle
Patrice Neva Greenwood
The Doctor Jack Standing
Charlie Dubs Thomas V. Smery

Occasionally Ella Wheeler Wilcox writes poetry and then again she writes simple little sermons in verse. Selecting some common fact, she points out the obvious truth about it in a pleasing manner, with the result that many people find in her writing an apt expression of their own thoughts—a more apt expression than they can conjure up unaided. They find the substance of incompletely understood ideas and feelings neatly compressed into a few lines of verse and are indebted to Mrs. Wilcox for a better knowledge of themselves. In the course of many years of prolific writing she has presented the ordinary viewpoint on almost every subject that has affected the American people. Not until now, however, has one of the poems been acknowledged as the direct inspiration for an ambitious motion picture.

The theme of "The Price He Paid" is expressed with characteristic sanity and simplicity in these lines:

Folks talk too much of a soul
From heavenly joys debarred.
And not enough of babes unborn
By the sins of their fathers scarred.

The task of constructing a photoplay similar in spirit, and where feasible in fact, to the story told in Mrs. Wilcox's verse, devolved upon Louis Reeves Harrison, a firm believer in the uplifting mission of motion pictures.

Where the chief aim of an author and a director is to present an object lesson that will act as a deterrent to imitation (presumably the aim of Mr. Harrison and Director McGill), it is only fair to estimate the worth of the film, first as a dramatic presentation and next as artistic entertainment. Beyond a doubt "The Price He Paid" will tend to open the eyes of young men to the danger of what is commonly termed "sowing wild oats." In this picture one young man is made a horrible example of the moral looseness so frequently passed with a tolerant smile. The story is worked up to a powerful climax at the close of the fourth reel, in which

the sinful parent is forced to face the body of the dead child "by the sins of his father scarred." These scenes, well prepared for and forcefully acted as they are, leave a vivid impression. They give a graphic visualization of the tragedy voiced in Mrs. Wilcox's lines, and are completely successful in emphasizing a moral lesson. This fourth reel is easily the strongest in the production.

For his central figure, Mr. Harrison chooses a scamp artist (who in appearance suggests a picture of Edgar Allan Poe) and his wife, an innocent country girl. They are living with the wife's invalid grandmother. Richard gives every indication of great despondency, probably because he cannot sell his pictures, and the yoke of married life is an unwelcome burden on one trained to the ways of a gay Bohemia. The young doctor that treated Richard a few years previously and advised him not to marry for a while, happens along and buys the artist's painting of his wife, Lucie. Between flash-backs to show the thoughts of the characters and the shifting of scenes to include the artist's studio, his home and a restaurant of doubtful location, there is too much opportunity for a spectator to mistake the present for the past, or vice versa.

The doctor places his purchase in his office, where it is admired by two of his patients, with the result that Richard is commissioned to paint a portrait of Patrice, a pretty society girl. Patrice falls in love with the artist without knowing that he is married, and what seems still more odd, the doctor is a long time in finding out that Lucie is the wife of Richard. At any rate, the reckoning arrives when a congenitally defective child is born to Lucie. All combine in denouncing the worthless artist, who becomes a raving maniac on very short notice, considering his previous mental soundness. Death removes him and careful treatment restores the wife to health that she may wed the doctor.

Philip Halm as the husband, Gertrude Shipman as the wife, and Julia Hurley as the grandmother, give sincere performances. Settings are attractive and photography is fair, although the projection at the Globe Theater made many of the scenes appear out of focus.

"Summer Days With Ella Wheeler Wilcox" is another product of the Humanology Film Producing Company. It is in one reel, showing Mrs. Wilcox entertaining friends on her pretty country estate. D.

"AMERICA" ON THE SCREEN

Hippodrome's Famous Spectacle Seen in a Feature Picture Released by World Film Corporation

Six-Part Spectacle as Produced at the New York Hippodrome by the Shuberts. Released through the World Film Corporation on Oct. 12.

What smokeless firing would be to battle pictures this review must be considered to the screen. The 1913 production of the Hippodrome, with all its chorus girls, with its amazing number of men, horses, and animals of various kinds, with its brilliant ballets, has been reproduced as well as might be on the screen. It is entirely different from any other six thousand feet of film, which will be its best recommendation to some. It includes a plot, which is so thin that the producers justly drop it, or revive it whenever they feel so disposed. Its use apparently is to hinge together a series of spectacles, choruses (silent ones), ballets, circus acts, and various vaudeville thrills that comprised the original performance. That it is entirely apart from accepted picture standards goes without saying, although a little clearer view of what is going on might bring the picture up to a more accepted photographic standard.

Exceptionally, the Hippodrome's more brilliant features adapt it, visually, to the screen. Its sinuous dancers, its cakewalkers, its spectacles of one kind or another too numerous to mention, will be seen in many a small town, whose inhabitants will find it rather entertaining to have the "mountain" come to them. For massiveness and immensity are its most predominating qualities. After a photo-introduction of the author, the stage director, and several others, are printed some statistics of how many men it required to put this bumpy dumpty together in an electrical and mechanical way. Glimpses are afforded of the audience, and only the exterior of the house was missing as a comprehensive review of the Hippodrome—from sub-cellar to cupola.

Forget picture realism. The All-Star Company, who staged the picture, did, and wisely, in a scenic respect it is more instructive than real. A camera placed within a few feet of a crudely painted drop must discover more of scenic mysteries than an audience seated some distance away and diverted by correct lighting. There are the cracks in the floor, the edges of the trap doors, the wrinkles in the stage

grass that indisputably reveal the inside story of stage craft rather than entertain by their realism. There are sets where no attempt is made to disguise the foreground at all. The camera discovers many such flaws, but it also shows the intimate workings and girls, girls, girls.

As in the original, the picture divides itself into episodes. There are fourteen of these starting with the Landing of Columbus, the New England Farm, and taking in all phases of American life in every different locality, from the Canyon of the Colorado to the Culebra Cut. In this latter scene, for instance, there was the reproduction of a giant steamship passing mechanically over a painted ocean, once more with the bare boards as foreground. It is for this reason that comparison with every day productions must do it an injustice.

This was also evident in the plot. There were some plots belonging to the lieutenant, which the villain got hold of, but this was not taken seriously. For bridging over the sets in between the elephant act and the beautiful scene in the Court of Honor, for instance, the cast would reassemble at rare intervals. Doubtless in the original their work was further enhanced by their songs.

What counted the heaviest were the different ballet scenes and finales to the different episodes. Although their lips moved in rhythm, the sound failed to impress itself on the celluloid. Though the stage scintillated in color the reproduction was a neutral gray. Perhaps, had the sets been devised for picture purposes they might occasionally have shown to better advantage.

Snatches were also afforded of the circus acts, the log sawing contest, the whip snapping feats, and a variety of other novelties.

ELAINE STERNE ON HER ART

In the October number of the Photoplay Magazine Elaine Sterne contributes an article on "Writing for the Motion Picture as a Profession." The views set forth account in great degree for her own rapid rise in the profession. Miss Sterne's first photoplay, "The Sins of the Mothers," is now well under way at the Vitagraph studio.

JESSE L. LASKY

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14 The Man from Home In asso. with The Liebler Co. CHAS. RICHMAN
24 Cameo Kirby In asso. with The Liebler Co. DUSTIN FARNUM

JANUARY

- 4 The Governor's Lady In asso. with David Belasco ALL BELASCO CAST
11 Girl of the Golden West In asso. with David Belasco ALL BELASCO CAST
21 The Goose Girl Star Announced Later
28 Merely Mary Ann In asso. with The Liebler Co. Marguerite Clark

FEBRUARY

- 15 Warrens of Virginia In asso. with David Belasco Star Announced Later
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MARCH

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OCTOBER

- 12 Where the Trail Divides with Robert Edeson
22 What's His Name " Max Figman

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IN SEARCH OF REALISM

How the California M. P. Corporation Got the Real Thing for "Mrs. Wiggs"

When the film version of "Mrs. Wiggs of the Cabbage Patch" is released by the California Motion Picture Corporation, photo-play patrons will have an opportunity to see how elaborately picture companies of this kind work to produce realistic effects. For the circus scene in the play is the general article.

No makeshifts would do, no second-rate performance would satisfy the stage-manager. He had to depict a circus, so he made a circus. He hired a small army of the professional former stars of the sawdust ring. He erected a big tent at the company's outdoor studio near San Rafael. He advertised his show free to all who might care to see a circus for nothing and at the same time see how a big moving picture reel was filmed. The day of the novel circus found the tent packed. The crowd of willing "supers" enjoyed the treat and relished not a little the chance to be photographed.

Just as the audience was real, so the performance was professionally a top-notch. A programme was given which was not one whit behind the kind that the small boy risks a spanking to see by crawling under the tent. La Navillas, a crack tumbling troupe, performed on one stage, while the Bensings did bareback riding in an adjoining ring, and, up overhead, the three Bensos did terrifying marvels in an aerial web of trapezes and swings. "Comic Kemp," an educated horse whose comedy act has convulsed hundreds of thousands, romped

POPE SEEN ON SCREEN

Hippodrome Opening for Unique Pictures Taken by James Slevin

"Pope Pius and the Vatican," a seven-part picture taken in Rome by James Slevin with the authority of the Vatican officials, was given its premiere at the Hippodrome, New York, last Sunday evening before an audience that included many of the prominent local members of the clergy and laity, despite the unfortunate competition of two Knights of Columbus rallies on the same evening. The pictures made a strong impression and gave every evidence of making a record-breaking commercial success.

An unusually clever presentation, that invited comparison with the best given at the Strand, aided in rounding out the complete success of the picture. All the scenic and musical resources of the Hippodrome were brought into play with the result of producing an atmosphere in entire keeping with the subject. The rising curtain disclosed the exterior of a mediaeval cathedral, and an excellent chorus of voices could be heard chanting a hymn. Then from doors at opposite ends of the stage the singers, nuns and crusaders, emerge and pass across the stage. Following a song of victory for the crusaders, the walls of the church glide out of sight and the altar is seen, a cross of fire flaming forth from the center. The incident, picked from the regular Hippodrome programme, brought forth a round of applause as the stage darkened, the screen was seen, and the picture began.

Aside from the Vatican, Rome as an art center, and as a page from the history of the ancients, is thoroughly covered in the



ED COXEN, JOSEPHINE DITT, AND WINNIFRED GREENWOOD.

In a Scene from "Daylight," American, Released Oct. 19.

around the big ring, and "La Belle Carmen," former Barnum and Bailey's feature wire-rope walker and dancer, performed one of her most famous acts.

It was a wild, merry circus-picture, and the reel is so good that it will undoubtedly prove one of the chief attractions in the screened production of "Mrs. Wiggs of the Cabbage Patch."

"THE THIEF" ON SCREEN

With Dorothy Donnelly in Leading Role—Box Office Company to Film Stage Success

Dorothy Donnelly, the creator of "Madame X," has been engaged by the Box Office Attractions Company to play the lead in a screen version of Henri Bernstein's "The Thief." The picture will be produced under the direction of Edgar Lewis, producer of "Captain Swift," "Northern Lights," and "The Little Rebel" on the screen.

"The Thief" will mark Miss Donnelly's debut in motion pictures. Richard Buhler will play opposite the star, and a cast of popular stock players will be found in the other roles.

WORLD FILM'S AD HEAD

Joseph S. Edelman, President of Sterling Advertising Service, to Direct Publicity

Joseph S. Edelman, well known in the general advertising field, has become advertising director of the World Film Corporation. Mr. Edelman is president of the Sterling Advertising Service, but he will not sever his relations with that company in taking the new post.

Mr. Edelman comes to the World Film fresh from his success with Joseph P. Day, the famous real estate auctioneer, and the campaigns by which the Ingersoll watch slogan was made famous.

A new Boston office, situated at 597 Washington Street, Boston, has been opened by the George Klein Company to take care of his line of attractions throughout New England. The office will be in charge of W. R. Marston, who has a thorough knowledge of New England exhibitors and trade conditions.

course of the pictures which bear an admirable continuity in bringing the story from the earliest day down to the date. The sub-titles are wonders of brevity combined with informative value. Panoramas profiting by unusually good photography are interspersed with interesting close-ups. As to the scenes showing the late Pontiff and the Vatican, even priests in the audience, former Rome students, gasped at the success of the camera man.

Though the pictures are complete enough, a lecturer in the person of W. Stephen Bush was supplied at the initial performance. Mr. Bush's remarks were brief, well chosen, and capably delivered.

It is expected that "Pope Pius and the Vatican" will open in a Broadway theater shortly for a long run.

THE INQUEST CLUB MEETING

Philip Lonergan, of the Thanet House editorial force; George Ridgwell, of the Vitagraph script staff, and Paul Scardon, of the Vitagraph players, were the witnesses at the Second Inquest for this season at Keene's Chop House and the Savoy Theater, Monday, Oct. 5.

Mr. Lonergan contended that there was plenty of room for improvement in script writing, and in reply to a question explained that the way to have a script produced as written was to write it as it should be produced. He treated interestingly on many points of technique, his most interesting statement being that he had found most directors willing to work with authors and the editorial staff if only they were given proper material. Mr. Ridgwell stated that the Vitagraph Company was still in the market for really good scripts; matter better than that obtained through the Aun contest, though it was at no time in need of mediocre stuff. He also announced that Vitagraph would purchase synopses without the plot of action, as

most of the Vitagraph stories were done from reconstruction. Mr. Scardon said he had been under some twenty-five directors in his four years with the Independents, and drove home the point he sought to make, that the player can, if he is intelligent, materially aid a production by the creation or suppression of business.

ED-AU CLUB'S MEETING

An interesting meeting of the Ed-Au Club was held Saturday evening, Oct. 3. The Rev. Dr. Stockton read a paper on "The Educational Element of the Moving Picture." Two new members were accepted to membership, namely, Edward Hirsch, of Brooklyn, and George H. Plympton, of the Vitagraph script staff. At the next meeting Raymond L. Schrock will read a paper on "The Psychology of the Moving Picture." O. B. ("Pop") Hoadley presided at the meeting in his most approved manner.

A TWO-TIME PRIZE WINNER

Elaine Sterne, winner of the Vitagraph-Needing \$25,000 scenario prize, has again hit the mark by winning the second prize of \$500 in the Chartered Theaters Company's contest conducted in collaboration with the Morning Telegraph. The contest was for multiple-reel comedies. Miss Sterne's story, "Without Hope," is in three reels.

"THREE WEEKS"

Produced by the Reliable Feature Film Company in Five Reels. Adapted and Directed by Perry N. Vekroff. First Show at the Maxine Elliott Theater, Oct. 8.

Alexis, King of Vesperia H. J. Smith
Paul, Infant Crown Prince Baby McGrath
Nicholas, the usurper B. J. Barrett
Stefan, son of Nicholas Joseph Moore
General Savoy T. Curran
Anna, the nurse Pauline Seymour
Sonia, Queen of Vesperia Madeline Travers
Stefan, King of Vesperia George Pierce
General Pavlovitch, the King's bodyguard John Webb Dillion
Mabovich, Prime Minister of Vesperia Joseph C. Fay
Dimitri, the Queen's bodyguard Arthur Donaldson
Anna, the Queen's companion Pauline Seymour
Major Vasiloff, Pavlovitch's spy Claude Cooper
Paul Verdayne Mahlon Hamilton

Either the passing years have brought a change, or else "Three Weeks" wasn't so ultra-sensational after all. Probably it's a little of both. At any rate, it didn't make us feel that we were doing something delightfully wrong in watching it, we merely saw a story, absorbing because of its ever-present heart interest, filmed in a capable manner, and satisfactorily played.

Of course, the bald facts of the narrative are there for those who go in search of their risqué thrills. A brief prologue tells of the overthrow of King Alexis, resulting in his exile with the Infant Crown Prince. With the opening of the story proper, Stefan, a worthless ruler, and Sonia hold the throne of Vesperia. The producer quickly wins sympathy for the Queen by laying bare the unscrupulous character of Stefan with broad strokes. Meanwhile there are murmurings because there is no heir to the throne, and finally Sonia is persuaded to leave the kingdom and spend a few weeks hiding in Switzerland in the hope of bringing the King to his senses. She meets Paul Verdayne in Lucerne, and a chance acquaintance soon ripens into love, but resolved that it shall not reach the danger point, Sonia is preparing to flee when a fortuitous circumstance brings the discovery that Paul is really the exiled Crown Prince. The producer has so handled his adaptation that Sonia's decision that Vesperia shall have an heir, of royal blood, but not that of her besotted husband, seems the only logical outcome to satisfy the sympathies that have been aroused in the audience. The brief bliss of the honeymoon is cut short, however, by a sudden call for Sonia to return to Vesperia, where Stefan has been the victim of an attack of paralysis. The heir to the throne is born with the supposed father a permanent cripple. Gripping drama is provided in the scenes following, which tell of the attempt of Paul to see Sonia, only to be frustrated by the King's arrival. Sonia dies, the victim of Stefan's mad rage, her faithful attendant kills the King in a tense struggle, and the climax is reached when the attendant and Stefan's aide engage in a struggle that results in the death of the latter. Years later we see the young King coming to the throne with Paul an unknown onlooker.

The direction is throughout capable, the settings satisfactory, in some instances of unusual beauty, but in others somewhat too "stagey" for screen purposes. The players are all able, the work of Madeline Travers, George Pierce, John Webb Dillion, Arthur Donaldson, and Mahlon Hamilton standing out. Projection at the Maxine Elliott Theater did not offer much opportunity for judging the photography. W.

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Coming Releases: "The Peace Treaty," "The Violinist"

JACK HALLOWAY

JUVENILES

Tucson, Ariz.

FEATURE FILMS

"THE MIDNIGHT RIDE OF PAUL REVERE"

Historical Picture in two parts. Based on Longfellow's Poem. Produced by the Edison Company. Charles Brabin, Director. Released Oct. 30.

Paul Revere Augustus Phillips
His Friend Carlton King
General Gage Harry Linn
Lieutenant Henry John T. Spencer
Lieutenant Graves Richard Tucker
John Hancock Saul Harrison

The Edison Company sent its players to places of Revolutionary record for the enactment of the midnight ride as described by Longfellow. The Old North Church and various houses of sentimental interest are used to give the picture a tone of authenticity, without which it would lose much of its value as an illustration of the poem. With a few minor exceptions, scarcely worth mentioning, the production is very well handled to give a correct version of historical facts. Acting in a film of this description is secondary in importance to settings, costumes, and the general atmosphere, and it is in creating the atmosphere of a memorable Spring night in early New England that Director Brabin has been so successful. The picture is clearly photographed, artistically tinted and true to its subject.

Longfellow's verses for the most part answer the purpose of explanatory subtitles, but where additional information seems advisable, it is supplied. Incidents immediately preceding the ride are pictured—the search of General Gage's officers for the munitions supposed to be hidden in a barn and the activity of the rebellious farmers in anticipation of a raid on their treasured stores. Then we see Paul Revere rowing to the Charlestown shore and waiting for the lanterns to flash the signal from the tower of the Old North Church. Following the ride "To every Middlesex village and farm," the farmers are seen gathering in the uncertain light of dawn to meet the British regulars. The skirmish bringing victory is not particularly severe. Any ordinarily patriotic American is certain to follow this production with interest, and perhaps a touch of emotion, if the orchestra plays the right music. D.

"THE MENACE OF FATE"

Two-Part Kalem Drama Featuring Alice Hollister and Helen Lindroth. Released Oct. 28. Staged by Robert Vignola from the Scenario by Shannon Fife.

Bob Sprout Helen Lindroth
Ethel Alice Hollister
Westcott Harry Millard
Marie Mary Kennedy

Alice Hollister adds one more clever impersonation to her list as the adopted, or rather stolen, child of the slum-thief who forces her to follow in her footsteps. It is an Oliver Twist kind of a character, only the girl does not ask for more; she is forced to help herself. The product of bad environment is Helen Lindroth, who with Miss Hollister divides the acting honors. Their wretched quarters, the stealth of their undertakings, and the forcing of the young girl into crime, are a study in environment and heredity in themselves. These two characters between them monopolize the major part of the attention. Westcott, the young doctor and later lover, succeeds in winning his girl by humane methods rather than by any advanced knowledge he is able to bring to his command.

Shannon Fife wrote the script. His characters are singularly well visualized and move with true force. The offering at proper intervals is surcharged with new interest to lend it impetus. It never lags while the two women hold the attention alone, but the love motive is not so vitally placed and fails somewhat of securing the attention that greets its other phase.

Much of the emotionalism of which Alice Hollister is capable is withheld in furtherance of her role. Helen Lindroth as the wife of the thief, at the time that the little child is lost, and fifteen years later as the hag, is second to none in her clever and remarkable impersonation.

The story shows the little girl straying into the den of the thieves, being brought up in that environment, and then meeting the young doctor, who makes repeated attempts to bring her back to honest life, finally succeeding through the simple expedient of the other woman, jealousy winning where other methods failed. F.

The Witch Girl (Victor, Oct. 30).—Playing the part of an untrained girl of the mountains, whose physical limitations are not those of ordinary mortals, Mary Fuller gives a performance of much grace and charm. This Witch Girl is a strange, likable creature with a touch of the supernatural about her, yet feminine enough to long for the luxuries of wealth. Her imagination is inflamed by a magazine picture of a costly mansion, and when the owner of the mansion happens along and invites her to be his guest, she steps into an automobile and is whisked away from granny and the witch's cottage. Having trapped his prey and turned her over to his housekeeper to be decked out in fine clothes, Prentice makes his intentions so plain that even a witch girl can understand them. She fights her way to her room, changes the fine gown for her simple garments, and finally escapes to the mountain solitude. A year elapses, and, surprisingly enough, we learn that Prentice is ready to use fair means instead of foul to obtain the elusive girl. Each, it appears, is unhappy without the other, therefore they are to be married with due ceremony. The two reels of this production are attractively staged, and there is an engaging quality in the acting of Miss Fuller, adequately supported by Charles Ogle and Edmund Mortimer. D.

ALLIANCE PROGRAM**POSITIVE ANNOUNCEMENT**

The Favorite Players Production

"The Key to Yesterday"

With CARLYLE BLACKWELL as the principal actor, will ABSOLUTELY be released in the ALLIANCE PROGRAM, and will be shown in Hammerstein's Beautiful Opera House, New York, beginning October 12.

This subject is dramatized from the book by Chas. Neville Buck. Supporting Mr. Blackwell are Miss Edna Mayo, J. Francis Dillon, John J. Sheehan, John Prescott, Gypsy Abbott and one hundred others. In four parts.

"The Path Forbidden"

Excelsior Feature Film Co.

Released Oct. 19

Five reels of thrills, sensations and surprises. An up-to-the-minute production, with a strong moral tone, picturized from John B. Hymer's book, with OCTAVIA HANDWORTH, the popular star, in the leading role. Exquisite photography, marvelous trick work and effects, and a large, well balanced cast, make this film an extraordinary feature.

"At the Old Cross Roads"

Select Photoplay Producing Co.

Released Oct. 26

From Arthur C. Aiston's play, which successfully toured the country for fourteen years, with ESTHA WILLIAMS, the star of the original production, in the leading role. Many big scenes are shown, including the burning of the bridge, the uprising of the blacks and the ensuing battle, the sensational court room scene, etc., etc.

McVeagh of the South Seas

Progressive Motion Picture Co.

Released Nov. 2

A true story of the South Seas, from the book by H. D. Carey. In five reels. Featuring HARRY CAREY.

COMING PRODUCTIONS

THE MAN WHO COULD NOT LOSE, from book by Richard Harding Davis.

THE SHADOW, by John B. Hymer.

THE UNFINISHED STORY, from book by Richard Harding Davis.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Let us agree with Chester S. Lord that nine-tenths of the novels now written are so-called sex novels in which sex relations are described and discussed with a freedom that would not have been tolerated fifty years ago, and we may add ought not to be now. Lord draws a pleasant picture of the domestic circle in the Victorian period, when "men hurried through their suppers to spend the evenings reading Dickens and Scott and Hawthorne to their families, and school children could recite by the yard the verses of Tennyson, Longfellow and Poe." We may also find that in the period referred to there was, in proportion to population, as much devotion to "trashy" reading as there is to-day, with far less instruction. In those days the yellow-backed novel was in its prime. The *Flag of Our Union* was a pioneer in light reading, to be followed by the *New York Ledger*. Cultured Boston was reading the *Yankee Blade* and the *True Flag*, with their uninforming novelettes, wherever the mails might reach. Some, now eighty years young, may recall early thrills over stories by Sylvanus Cobb, Jr., Ned Huntline and other popular writers to the "thousand dollar prize story." We had "The Gun Maker of Moscow," "Orsin, the Goldbeater," "The Knight of the Silver Cross," "The Red Avenger" and other blood-curdling stories in those happy days of reading after great authors in the home circle, or the wayside inn, and there was little of an informative character in those tales of long ago. To-day the millions who are deprived of travel and of opportunities to see and understand at first hand, can take advantage of the motion picture stories. The best of them preserve the "local color" of our own and other countries. Splendid pictures of the Orient, the Great West, Alaska, and the vast stretches of Hudson Bay country—to be informed upon these scenes and the activities and customs of their peoples, is to be really instructed. Ordinarily these stories do not convey intimate suggestions of sex relations as do some of the "best sellers" of several countries. And to those who live in the literature of the past instead of the literature of the present, we argue that the motion picture literature of to-day informs the public mind and is a radical step forward from the cheap literature of a half century or more ago.

No home was once complete without a Valley Gem or Hetty organ. Now no home is complete without a photo-playwright.

The "Inner Workings."

"No better example of the 'inner workings' of the motion picture game in all its ramifications is more clearly defined than that deduced from 'An Object Lesson' appearing in THE DRAMATIC MIRROR of Aug. 26," writes C. M. Curtis. "There it will be noted that Catherine Carr uses her editorial power unjustly to the disappointment of a constituent whose misfortune it might be to submit his or her script for its test of literary merit or otherwise. In the midst of this acclimated resumé, therefore, the editress will pardon me if I ask, 'did it ever fall to your lot to submit a script upon which your very best had been given, and with which your cherished hopes in its final acceptance acted as a convoy on its journey?' If you have, then you can with every degree of satisfaction appreciate to the fullest extent what is meant to that girl who (to quote your own words) waited for three whole months, 'and then had to write and ask you if her script had been accepted or not.' If I have estimated the game correctly, and I think I have, it would appear to me that the interests of the constructor and producer are identical, one is necessary to the other. I cannot better explain my meaning than by saying that the success of one is obviously due to the encouragement of the other, and it follows that in admitting that you sometimes 'keep a story over six months' before purchasing it, you have destroyed every element in a work that should at least be supported by encouragement of the keenest caliber. Nothing justifies your holding up anyone's property indefinitely, simply because you have the power to do so, because of the autocratic relationship to your function of office."

We know of no photoplay author who wears a peacocks watch charm.

The Argument Continued.

And in commenting upon Miss Carr's statement another correspondent comes to bat with this argument: "It seems to me that Miss Carr's recent statement as to holding photoplays six months leaves a bit of room open for argument. Telling the butcher who has just turned photo-playwright that you frequently hold stories six months without a word, may be O. K., and the butcher should be glad to get that much attention when serving an apprenticeship. But as a writer whose bread and butter is in his typewriter, I would strenuously object if anyone held a manuscript of mine over a month without at least a line that it was being held for further consideration. My attitude is this: In sending a contribution to an editor, I am not asking for charity; Mr. Editor does not appear to me to be on a pedestal. He is a buyer looking over the market in search of a particular commodity, and I am a salesman offering him the best of my stock. The company's attitude is purely the selfish one of self-protection. 'We may be able to use this six months from now, so, to protect ourselves against not having this story on hand six months from now we'll hold this fellow's script.' Essentially the story is working during those six months, it's working just as any insurance does, but your editor talks as though you were a dog that he was handling a bone. Although it may not be consistent with my arguments above, I think apprentices get much better treatment in the photo-playwriting field than in any other literary line that ever came to my notice. And as an apprentice I was always well satisfied to take any treatment I got so long as either manuscript or check came back to me. But there are so many who seem to believe that writing is the one field where one need never be a beginner; from the moment you decide to write you are an author and entitled to the same treatment that the veteran of years receives."

At least we can anticipate an "unhappy ending" to that Belgian war feature.

Rules of the Game.

The photoplay author—does he make the rules of the game of photo-playwriting? He does not. Who makes them? The photoplay editor. Consequently: If you wish to enter the game—any game, in fact—you must observe the rules. There is no compulsion about it, no brutal force used to shove you into the photo-playwriting profession, but if you enter voluntarily you must play according to Hayle. Six months is too long a period of time to hold a script, but we have discovered by some seven years' experience that the longer the script is held the more dashing becomes the prospects of a check. Isn't it better to wait six months and then receive payment for your work, than to wait one month, write the editor a stern admonition, and receive your manuscript instead of a check? Mr. Curtis is evidently an apprentice in the field of creative labor, or he would long since have learned that it is useless to kick against the pricks. In justice to Miss Carr, it should be stated that the particular script mentioned by Mr. Curtis was misplaced. That sometimes happens, you know, when hundreds of manuscripts are received daily. When her attention was called to the complaint, she immediately sent a check to the writer in question. When this editress says that she sometimes holds a story for six months, she but divulges a policy that is observed by many editorial factotums. She is not alone by any means in the practice. Any veteran writer will inform you of similar experiences. We permitted a script to be pigeonholed for over a year and finally a check came along. We knew it was safe, and we had an idea it would be utilized when some director got good and ready for that particular kind of a story. If we had written a chiding epistle to the editor, we would probably have been designated a "nuisance," our cherished story fired back to us, and our later efforts would have been viewed with dire suspicion. When you

take your goods to market you must observe the rules of the market master. The market master in Filmland is the script editor.

Something to Remember.

A technical point that seems to bother advanced authors as well as beginners is touched upon by Arthur Leeds. Two scenes in the same setting must be separated with a leader which will mark the passage of time, or else you must separate them by using some other scene in another setting. The Leeds example is illustrated with two scenes in a script he examined recently. This is the way the two scenes ran:

23. Front of hotel, same as 17.

Craig goes upstairs and speaks to porter, telling him to order his car to be brought around. Porter leaves to execute order and Craig enters hotel.

25. Front of hotel, same as 17.

Car is standing in front of hotel, chauffeur in charge. Craig comes out, dressed ready for trip, etc.

There is no leader between the two scenes, to "break" the scene, nor are they separated by any other scene. There is nothing to mark the passage of time. The film is run through the camera at the rate of one foot every second, or one of the tiny "frames," of which there are sixteen to the foot, every sixtieth of a second. When the picture is being shown on the screen in the theater it is run off at about the same rate of speed. And the result is that, since no leader or other scene comes between these two scenes, you would see Craig give the order and the porter starting to tell the chauffeur to get the car ready. At the same moment Craig would enter the hotel. Then, in one-sixtieth of a second, the automobile would be standing at the door and Craig would come out of the hotel ready for his trip. Funniest of all, the automobile would appear to jump out of the empty air and take its place in front of the hotel steps. You can imagine the boys in the audience crying out, "That's going some."

A New Idea.

"Every morning when I open my desk to begin the day's tasks, I resolve to consider myself during the working hours the merest tyro in the motion picture game, and thus study everything with a view to make all things more progressive if I could do so," writes Frank M. Wiltmood, editor Balboa Feature Films Company. This editor has originated a new departure in rejecting manuscripts, to avoid frightening away budding amateurs. He believes if his efforts have no other merit, they at least are made with a desire to be of some use to his employers and script-writing constituents. "It has always seemed to me," writes Editor Wiltmood, "that in this cinema art we are a lot of barbarians whom the next generation may ridicule as blind folk following surface indications but never stopping to dig beneath the soil at their feet." Mr. Wiltmood is evidently not fearful of overwork, for he has originated a difficult task for himself and his assistants, but his proposition, as herewith given, shows a spirit toward the writer's army that is certainly commendable:

Free instructions in the art of writing moving picture plays will be given by the Balboa Amusement Producing Company of Long Beach, Cal., to all amateur scenario authors who submit photoplays or photocomedies during the remaining months of 1914. Every manuscript sent to the company's scenario department will, if found unavailable, be returned to the author with a lengthy statement from the corporation's photoplay editor, concerning the demerits of the script, suggestions regarding motion picture requirements, faults to be avoided, technical advice and other helpful education in cinema dramaturgy. All manuscripts must be typewritten and have a self-addressed, stamped envelope inclosed to insure return of the document. Synopsis of plots, letters suggesting good material for productions, communications regarding needful advances in cinematography and all other proposals concerning scenario department work will be welcomed and given careful consideration. The company's purpose is to bring the art of photo-playwriting closer to people generally and thus cause greater progress in the work. The Messrs. H. M. and B. D. Horckheimer, proprietors of the Balboa studios, now have three companies of players engaged in filming dramas and comedies and the corporation's business is growing rapidly, which makes necessary the



MONTY KATTERJOHN,
Free-Lance Script Writer, Formerly Universal Eastern Editor.

obtaining of highly meritorious scenarios. In the giving of free advice to amateur writers until Jan. 1 next, the company's photoplay department will also recommend to the amateurs the reading of a number of books and magazines which give instructions in scenario composition.

"The Theater of Science."

In Robert Grau's latest work, "The Theater of Science," the author notes the scarcity of qualified photoplay authors. He says that up to a year ago, the free-lance photo-playwright was welcomed, at least to the extent that it was hoped a new genius would come forth to be immediately "signed up" for one of the studios. "Practically," says Mr. Grau, "all of the prolific writers who have produced or released successes to their credit are now either on the salaried staffs of the large producers, or else have arrangements to write exclusively for them. Moreover, despite the fact that hundreds of men and women, without previous experience as writers, have succeeded in selling scenarios, nevertheless such authors as have made their impress emphatic and enduring nearly all hail from the field of the theater or from the editorial sanctum." We know of a large number of successful photo-playwrights who are fancy free and are not under contract at present. Miss Justice, E. B. Coffin, Marc E. Jones, Cora Drew and others sell right along to many markets. Mr. Grau may have the misapprehension with others that Harold MacGrath was responsible for "The Adventures of Kathlyn." This impression was first conveyed in a *Saturday Evening Post* article on photo-playwriting. MacGrath, it is authoritatively said, knew nothing of the "Adventures of Kathlyn" plot and action until the twenty-seven reels were handed over to him to novelize. Gilson Willets conceived and executed the "Kathlyn" idea in photoplay. Many excellent likenesses of photoplay authors are printed in "The Theater of Science," and we deem it a work of interest to authors, real and near.

An unfortunate error in last week's department stated that Captain Leslie Peacocke was now editor of Eastern Universal, when it should have been said that Captain Peacocke has lately become editor of the Peerless Features Producing Company. Only big productions will be made by this company, nothing under four reels. Captain Peacocke has completed picturizing "The Pit," in which Wilton Lackaye will be featured, and has started on "The Maiting Pot," in which Clara Kimball Young will play the lead. At present the Peerless will produce only well-known stage plays. Captain Peacocke is also preparing another photoplay for Annette Kellermann, who is en route home from Paris.

REVIEWS OF FEATURE FILMS

"THE LYNBROOK TRAGEDY"

Two-Part Kalem Drama. Featuring Alice Joyce. Written by Mrs. Owen Bronson and Produced by Kenean Buel for Release Oct. 20.

Carl Malloy, derelict James B. Ross
 Ruth, his daughter Alice Joyce
 Mitchell, her sweetheart Tom Moore
 Vivian Gregg, theatrical star May Ross
 Thornton, theatrical manager Joe Austin

If it be too much to ask for continuous interest from start to finish, if the start may be preliminary to work up to a climax whose strength is sufficient reason for a somewhat inert beginning, then this offering must be judged of the strongest. That Mrs. Bronson knows how to write this kind of scenario is most evident. She establishes her characters early in the offering and brings them back at the climax in a manner that makes them seem like old friends indeed. With their reassembling there is established the partisanship of a previous acquaintance and an intimate feeling which this knowledge prompts. The woman's instinct has contributed a wealth of live detail about the girl who takes up the profession of designing dresses at the death of her mother.

In brief, "The Lynbrook Tragedy" tells of the father who left his wife to live with an actress, and the orphaned daughter after her mother's death being called to the country residence of that same actress, now a star, to design costumes for her. At the residence at the same time is a young playwright engaged to the orphan, to whom the actress takes a decided fancy. Despair lurks in the heart of the orphan. The derelict father is now introduced. Recognizing his daughter, he shoots the actress as she is embracing the youth she seeks to win away. Thus it ends.

This brief synopsis must give but a scanty notion of the many little details with which the writer has bolstered up the realism of the story. It is presented with the best style of photography and artistic settings.

"YE VENGEFUL VAGABONDS"

Two-Part Selig Drama of the Pilgrim Days. Written by James Oliver Curwood for Direction by Edward J. Le Saint. Released Sept. 14.

Peggy Spratt, the scold Stella Hamer
 Jan Van Winkle Guy Oliver
 Heinrich Von Winkle Fred Huntly

James Oliver Curwood has written a story out of the rut in "Ye Vengeful Vagabonds." Produced at considerable expense, by a director who has a capable cast of players in the principal roles and has ably handled the large number of extras called for by the script, it makes an offering that the writer feels is worthy of comparison with the best of Selig two-reel releases.

Starting with the distinctive ducking scene where the vagabond and the village scold are "ducked" on the edge of the water's bank, to where they are finally brought back the victims of the Indians' tomahawk, the atmosphere of the Pilgrim days is notably preserved. A special village of log houses populated by a village full of correctly clothed people, sporting, flirting and teasing the unfortunate, opens the play most realistically. It is after the ducking and derision at the hands of the villagers that the two decide to wet the gunpowder and inform the hostile tribe of Seneca Indians of the fact.

The son and daughter of the two vagabonds are very unpopular, due to their parentage. This is a reason for their falling in love. The man also happens to spy his father leading the Senecas toward the defenseless village. He in his turn brings the Mohawks, a friendly tribe, to the rescue. The rest of the film concerns itself with the coming of the Senecas, the defense of the blockhouse, and the rescue by the Mohawks. The young couple after the rescue are honored by their townspeople.

"THE ROYAL WILD WEST"

Two-Part Vitaphone Feature Comedy. Produced and acted by Sidney Drew. Scenario by Charles Brown. Released Oct. 3.

Willie Chumondsey, actor Sidney Drew
 George Macbrink, Arbuthnot, & Banks Drew
 Hon. Violet L. Heston Jane Morrow
 Alwynn Antworth Constance Van Dusen
 Reginald Butterworth M. Macbride
 Archibald Feverham Captain Webb

For those who may have tired of the virile "Westerns," this play may be both surcease and surprise. It is "Western" only in as far as the ideas of some royal British subjects conceive it to be. That their effeminacy and brawny acquaintance with their subject should lead them to produce a play which ridicules themselves much more than it does the subject which they have produced, is the pith of the production. Charles Brown has written an acceptable comedy whose appearance was greeted at frequent intervals with laughter. He has besides provided a possibly novel idea in his "picture within a picture."

The offering somehow seems to come much closer to the audience than usual. Perhaps the audience, if it tried, would not do even as well as the supposed neophytes who try unassisted to put on their own first scenario. There was also the complete picture, shown to the American buyers, with its own titles, borders and adjuncts lasting perhaps twenty minutes, the seeing of which, in its parallelism with its real audience, brought the picture close again. More-

over, the plot is entirely plausible, as this synopsis will show:

Falling in their stock manipulations, the broker and his son decide to write a scenario, and they persuade their royal friends to take the parts. With the finished result they sail for America to offer their picture to an American buyer. The latter and all the spectators ridicule the product, but one sagacious man purchases the entire output of the titled English company and advertises them as comedies, and he is shown in the seventh delirium of delight at the magnificent results of his prescience. A wedding bell at the end is extraneous to the real purpose of the offering, which is the picture which the audience sees.

The night of the skyscrapers that were overturned by the spears of the Seneca Indians who attacked at the wooden gates of the city of New York, the crude stage expedients purposely exposed for their ridicule, and the vagaries of costume, were some of its best attributes. The title, "Bad Luck, the Daily Nuisance of Red Gulch," will indicate the farcical direction it took.

Sidney Drew has been much more happily cast than in the present offering. He gets the work out of his players. His directorship, considering the complexion of his material, was beyond caviar, but he himself seemed out of place; it was a part on which his fine talents were, except at intervals, wasted.

"THE LOST MAIL SACK"

Two-Part Railroad Drama. Produced by J. F. McDowen for the Kalem Company, written by E. W. Mallick. Released Oct. 7.

John Gates, engineer G. A. Williams
 Mary, his wife Jane Wolfe
 Helen, their daughter Helen Holmes
 Billy, station agent A. Hammer
 Morrison, postmaster Bert Badley

Where this offering sticks to railroad matters it is entirely satisfactory. A mistake has been made in the picture construction, however, by the introduction of two sets of villains, who make the action needlessly confusing. Acting and direction are acceptable.

The projecting timber on a freight car snatches the mail pouch from the mail crane, and the two tramps rifle its contents along the bank of the river, the papers floating down stream and eventually blocking up the sluice which feeds the tank where the locomotive takes on water. The inspector follows this trail and in this way is eventually led to the two tramps who stole the bag. His investigation also discloses a shortage of money in the same post office from which the mail pouch had been sent out. This was discovered because the wife of the same engineer failed to receive a torn twenty dollar bill. When the daughter of the engineer, the same who discovered the papers at the foot end of the sluice-way, sees the postmaster change that torn bill, she recognizes it and puts the authorities on his trail.

"A SPLENDID DISHONOR"

Two-Part Essanay Production. Released Sept. 25.

Annerley Bryant Washburn
 Julia, his sister Ruth Stonehouse
 Sergeant, her rich fiancé Francis X. Bushman
 The Doctor Lester Cowley
 The Criminal Lawyer E. H. Calvert

While no introductory remarks are afforded on the screen, the action is sufficient for all explanatory purposes. The sight of the young people embracing needs no further advertisement as the career of an engaged couple, nor does the sight of the convict behind the bars need to tell his audience that he is under arrest. The opening scene nevertheless shows the only mystery there is, the murdered man in the chair and a dim figure beside him. Who the murderer is, is the subject of this most thrilling drama.

In the lines in the inserts the offering seems to bear witness to its literary origin. They are strong, in some cases repulsive, in almost all cases filled with meaning. The characters are singularly vivid, real and unusual. The play is far out of the ordinary. It preserves the integrity of its mission, the mystery, until close to the middle of the last reel. From that point on, however, it fails to add anything to the knowledge that we already have. To have to wait some hundreds of feet for the liberation of the wrongfully accused man and the inevitable embrace is perhaps the only possible adverse criticism.

It shows the brother, wrongfully accused, in jail. His sister, learning that her rich fiancé has been given "six months to live" by his doctor, pleads with him to give up his heretofore useless life and change places with her brother, who is accused of the murder on circumstantial evidence only. This he does, by leading the detectives to him through false clues. The brother goes free, but in the mind of the audience there is still the conviction that he is guilty.

The prisoner reads that the doctor has been condemned to the insane asylum, convicted of assuring many healthy patients that they were going to die. The prison physician confirms the fact of his being in splendid physical health, but rather than drag the name of the girl through more useless publicity, he decides not to try to disprove the facts that led to his being arrested. His lawyer, however, divines the secret and, calling on the demented doctor in his cell gets a full recital of the facts of the murder from him.

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UNIVERSAL FILMS

FEATURE FILMS

The Lass of Killfrankie (Victor, Oct. 20).—Although the exterior in this two-reel Scotch comedy could hardly be mistaken for Scotland, Director H. C. Matthews has succeeded in giving his production something of the desired tone. The costumes, at least, are true to the land of the thistle, and Miss Albert has displayed few costumes in which she appeared to better advantage. Killfrankie is highly becoming to this lass of Killfrankie, whose misfortune is serious because she is sought in marriage by the MacNabb and the MacNutt, whereas inclination leads her to prefer Tommy for a husband. For its comedy appeal the first reel depends on the fight between the rival suitors, one backed by Laurie's father, the other by her mother. While their bruises are being nursed, the girl sends a message to her former lover, who becomes a soldier, and thus emboldened bravely marches to his sweetheart's home and makes her his bride. The picture is prettily presented, and that about ends its merits, for the story moves too slowly and, at best, is of small account.

The Violinist (Relax, Oct. 21).—If an audience wants sentiment in a liberal quantity, enough to fill two reels, this production should meet requirements. Some of the film is attractively staged, all of it is clearly photographed, and the acting of Carol Holloway and J. Sumner is in tune with the story. The violinist conducts the fate of his followers, if we are to credit the stories in countless photoplays. His name is Enrico, and he is merely a street musician, who aspires to the hand of a well-to-do young lady. Her father objects, but she sends his wife, none the less, and then he goes to Europe where his genius is recognized. Margaret dies in giving birth to a daughter, and the news of her death is such a shock to Enrico that he goes to pieces, and seven years later is again a vagabond in America. The daughter grows into a kind-hearted young woman, who befriends the wandering violinist, but he keeps his identity a secret until once again he comes to prominence in the artistic world. Only then is Enrico introduced to her father, Miss Holloway, doubling in the roles of mother and daughter, suggests a sweet personality in both instances.

In Self Defense (Imp, Oct. 20).—Herbert Brenson is the author and director of this drama, in which William Gray, Violet Mercersau, Robert Henry, and William A. Welsh appear. It is a very successful attractive reel, practically all of the locations being in the neighborhood of a lake bounded by wooded hills. Evidently Director Brenson's company visited a popular summer resort for the making of this film. Most of the first reel is devoted to preparation for a situation from which the picture derives its title. Taking advantage of the absence of a young woman's accepted fiancé, Tom follows her across the lake in a canoe, and plays the part of an undisciplined lover. The girl's brother comes to her aid, and the fight between the two men is continued on, and then in the water, the brother being forced to drown Tom in self-defense. Afterward, however, brother and sister attempt to hide evidence that may connect them with the disappearance of the youth. But the girl's fiancé, Billy, happens to be a detective, whose duty it is to explain the disappearance. Caught in the act of hiding the dead man's coat, the sister accepts responsibility for the crime, but soon the brother confesses and is ready to pay the penalty, whatever it may be. Scenes are well arranged and intelligently acted in this creditable production.

In Old Virginia (Lubin, Oct. 8).—From a scenario by Lawrence McCloskey, Director John Ince has produced a very satisfactory drama of Civil War days in this two-part film. In addition to directing the picture, Mr. Ince plays the principal role, that of John Culver, a young Virginian instrumental in organizing a company of Confederate soldiers, which soon active service shortly after enlistment. The scenes at the opening of the first reel, intended to represent the Southern estate, are very attractive and equally good in their way are the depictions of engagements between Northerners and Southern troops. It is in one of these engagements that the first surprise of the war is introduced. Under fire and hard pressed by the enemy, Culver turns toward and, thinking to save himself from being shot, he falls among the wounded soldiers, feigning death. One of his companions takes his sword, reports his death, and the leader of the company is mourned as a hero. Later on he reads his name chiseled on a monument. But before this bit of irony, Culver has plenty of time to repent his momentary cowardice. Under an assumed name he enlists in another regiment, which does not come when the war is over, but jumps for a glimpse of his old home and ancestors back, visiting the familiar haunts under cover of darkness. He learns that his aged father is in trouble, and, hoping to be of service, reveals his identity to the old negro servant, having bound him in secrecy. A money lender is trying to swindle the aged Colonel Culver. John takes it upon himself to right matters, and in doing so he kills the money lender and receives a mortal wound himself, but now he can die content in the knowledge that he has done his duty. Among the players who interpret this story are Harry Lane, Charles Kelly, Viletta Bringer, and William Hopkins. Altogether it is an efficient cast skillfully directed.

The Padrone's Ward (Powers, Oct. 17).—Lloyd Ingraham, who directed this two-reel "Black Hand" melodrama, plays the part of the padrone with considerable skill. Most of the Italian types, in fact, are accurately drawn in a story possessing the usual attributes of its kind. Edna Mason, appearing in the title-role, is made the butt of convenient circumstances which cause her to become the sweetheart of the president of the Italian bank. The president, a very young man for the office, by the way, is ordered by the Black Hand conspirators to deliver \$5,000 before a certain time, failing to do so, the criminals allow him to lose the privilege of killing him, and the honor falls to Giovanni, a deformed sculptor, who has no taste for the task. He tells Carlotta what is in store for the banker, and she calls the police in time to cause a free-for-all fight, in which Giovanni is murdered by his companions because he failed to strike the fatal blow. When last seen, Carlotta is living in luxury as the wife of the banker. The picture is staged to suggest an appropriate equal in the den of the padrone and a semi-artistic atmosphere in the studio of Giovanni.

Tony of Fife (Lubin, Sept. 28).—The characters in this two-part offering are clear enough. It is staged, placed in a mountainous country, with sufficient scenic interest, and in a general way of presentation it is of the highest standard, but it fails to establish any vital interest, nor until the very end any suspense. The emigrant is landed in California with his wife and child. A strike at the local plant and the shanghaiing of strike-breaking hands leads to

his being seized and put to work. His wife and child roam around until thieves take their only belongings. The mother finds some forgotten crumbs which she gives her little girl, while she herself is found lifeless the next morning. The girl is adopted by a man and his wife, and having thus disposed of her parentage the reel ends. Fifteen years later finds the foster parents wealthy, and the superintendent of their plant falls in love with the girl. They become engaged. The foreman of the plant has trouble with his men. The owner shoots one of them and the men plan to pull the owner's house, situated on the side of the mountain, from its foundations. The strike leader, the father of the girl, attacks the foreman. He recognized his daughter's pin which the girl gave her lover. The father is the means of saving the girl and her foster family, but at the expense of his own life, his mangled body being found in the ruins of the destroyed house. The sight of the house toppling down the hill was realistic enough, but its small size militated against the fact that the scene before showed one of the rooms of the dwelling larger than the whole wrecked shanty.

LICENSED FILM RELEASES

Monday, Oct. 19.

(Bio.) A Soldier Boy. Dr.
(Edison) The Adventure of the Smuggled Diamond. Ten of the "Octavius Amateur Detective" series. Dr.
(Kalem) She Landed a Big One. Com.
(Kalem) The Mad Mountaineer. Two parts. Dr.
(Kalem) Hossaint Buys an Auto. Com.
(Lubin) The Beloved Adventurer, No. 8 (The Golden Hope). Dr.
(Pathe) Pathe's Daily News, No. 90, 1914.
(Relax) The Blue Flame. Two parts. Dr.
(Relax) Heart-Selling News Pictorial, No. 87.
(Vita) His Wedded Wife. Dr.

Tuesday, Oct. 20.

(Bio.) Martin Chuzzlewit. Two parts. Dr.
(Cine) (Not reported).
(Columbia) Love Charm. Com.
(Edison) The Man in the Dark. Dr.
(Kalem) Mother o' Dreams. Dr.
(Kalem) A Wise Rube. Com.
(Lubin) Such a Mass. Com.
(Lubin) Only Skin Deep. Com.
(Relax) Jimmy Hayes and Muriel. Dr.
(Vita) Anne of the Mines. Two parts. Dr.

Wednesday, Oct. 21.

(Edison) Two's Company. Com.
(Kalem) The Tale of "The Long Range Lover and the Lallypaleos." Com.
(Kalem) The False Guardian. Two parts. Dr.
(Lubin) The Hopeless Game. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 90, 1914.
(Relax) The Bahian's Vacation. Com.
(Vita) Under False Colors. Com.

Thursday, Oct. 22.

(Bio.) They Called It "Baby." Com.
(Bio.) His Loving Spouse. Com.
(Kalem) Slippery Slim, the Mortgage and Sophie. Com.
(Lubin) Her Mother was a Lady. Two parts. Dr.
(Relax) Heart-Selling News Pictorial, No. 88.
(Vita) The Mill of Life. Dr.

Friday, Oct. 23.

(Bio.) A Woman's Folly. Dr.
(Edison) Bottle's Baby. Two parts. Dr.
(Kalem) The Private Officers. Two parts. Dr.
(Kalem) Mickey Flynn's Escapade. Com.
(Lubin) The Girl in the Trenchcoat. Dr.
(Relax) A Tossorial Leopard Tamer. Com.
(Vita) A Costume Piece. Com.

Saturday, Oct. 24.

(Bio.) The Broken Rose. Dr.
(Edison) Buster Brown's Uncle. Com.
(Edison) A Question of Clothes. Com.
(Kalem) Bronck's Bill—Farewell. Dr.
(Kalem) The Demos of the Ball. Dr.
(Lubin) The Crooks. Com.
(Relax) The Tragedy That Lived. Dr.
(Vita) Good-By Summer. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Oct. 19.

(Amer.) Daylight. Two parts. Dr.
(Keystone) Love and Splish. Com.
(Keystone) Santa Catalina Islands. Sc.
(Rel.) Our Mutual Girl, No. 40. Top.

Tuesday, Oct. 20.

(Beauty) Dad and the Girls. Com.
(Maj.) Environment. Dr.
(Thos.) Old Jackson's Girl. Two parts. Dr.

Wednesday, Oct. 21.

(Amer.) In the Open. Dr.
(Brocho) Shorty and Sherlock Holmes. Two parts. Com. Dr.
(Rel.) Out of the Deputy's Hands. Dr.

Thursday, Oct. 22.

(Domino) The Power of the Angels. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly, No. 98.

Friday, Oct. 23.

(Amer.) The Final Impulse. Dr.
(Ray-Bee) The Spark Eternal. Two parts. Dr.
(Princess) The Face at the Window. Dr.

Saturday, Oct. 24.

(Keystone) (Title not yet announced.)
(Rel.) The Blotted Page. Two parts. Dr.
(Royal) Harold's Toupée. Com.

UNIVERSAL FILM RELEASES

Monday, Oct. 19.

(Imp) Country Innocence. Two parts. Dr.
(Sterling) Carmen's Wash Day. Juvenile. Com.
(Victor) Rice Industry in U. S. Edn.

Tuesday, Oct. 20.

(Crystal) Vivian's Transformation. Com.
(Gold Seal) The Tree o' Hearts. Episode 12
(The Mirage) Two parts. Dr.
(Nestor) The Nihilists. Political. Dr.

Wednesday, Oct. 21.

(Animated Weekly) No. 137.
(Relax) The Violinist. Two parts. Society-Dr.
(Joker) The Countess Count. Com.

Thursday, Oct. 22.

(Imp) Universal Star in "The Gates of Liberty." Juvenile. Dr.
(Rel.) "Olat Erickson—Boss." Two parts. Dr.
(Sterling) Secret Service Snits. Com.

Friday, Oct. 23.

(Nestor) Cupid Pulls a Tooth. Com.
(Powers) Suspended Sentence. Juvenile. Com.
(Victor) The Bride of Marblehead. Two parts. Dr.

Saturday, Oct. 24.

(Frontier) The Scarecrow's Secret. Dr.
(101) (Nestor) My Lady Hellen in "The Mysterious Hand." Three parts. Dr.
(Joker) (No release this week.)



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The Adventure of the Smuggled Diamonds—Oct. 19

LOUISE HUFF

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Elizabeth R. Carpenter

PHOTOPLAYWRIGHT

Current Releases: John Renoe, Gentlemen and Taken by Storm

LEADING

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CURRENT RELEASES

Charles J. Brabin

"The Letter That Never Came Out" OCT. 13

Richard J. Ridgely

"On the Isle of Sarnes" OCT. 16

Charles H. France

"Andy and the Redskins" OCT. 14

John H. Collins

"The Man in the Dark" OCT. 20

Langdon West

"The Hand of Iron"

Charles "Doc" Ranson

"SETH'S SWEETHEART"—Oct. 7

ESSAY

"SIX-A-WEEK"

BOOK THEM

REVIEWS OF LICENSED FILMS

When Sluggish Slim Met the Champion (Kodak, Oct. 8).—Victor Postel, Harry Todd, and Margaret Joslin are included in the cast of this burlesque that shows a more or less amusing prize fight. Battling Bill comes to town with an offer of \$1,000 to any man who stands up against him for three rounds. Sluggish Slim is battered all around the ring but always returns prepared for another blow. Finally he knocks the champion, and goes home with Sophie. The subplot of a domestic altercation is another subplot, and this time the new champion is severely punished by Sophie. The burlesque elicits a few laughs.

The Loan Shark King (Vitagraph, Oct. 8).—Helen is the daughter of Hartman, a loan shark, who keeps the source of his income a secret. He objects to her marrying a poor artist, but risking his displeasure, she runs away, and five years later is seen as the wife of Graham. Graham forces the artist to borrow of loan sharks, failing to receive prompt payment, bound him out of first one position, then another, Graham dies suddenly, and Helen is burdened with the debt. Poverty forces her to appeal for mercy, and then it is that she meets her father and learns of his ruinous occupation. Hartman's conscience is awakened to the evil he is doing, and presumably he finds another business. Van Dyke Brooks has directed an impressive little drama in "The Loan Shark King." It is interesting to follow and points a lesson. Norma Talmadge is particularly pleasing in her playing of Helen.

Their Little Drudge (Bioscope, Oct. 8).—An excellent picture, true to life in the story it tells and acted in a natural spirit. The doctor's daughter is little more than a house servant, unbecomingly dressed and always working. When her sympathies with the girl, the father's marriage, and the young farmer combine, but he, too, makes a drudge of the young woman. An artist recognizes her beauty, disguised as it is, and paints her picture. Through and out that C. Henry writes. But barring that rather uncomfortable fact, it makes average screen material. Ruth Stonehouse and Richard Travers are the leads, the domestic couple, the sculptor husband of which cannot make any money. So he secretly takes a position as delivery clerk where he is engaged in making money. Hartman's film breaks around. At last he finds out her deception, and they both own up to their white lies, for they claimed to be making their money at occupations suitable to each. There is, outside of the essential story, material that is most obviously padding, picturesque in the case of the faraway landscape and thrilling in the rescue of the child. Neither were in any way connected with the plot, however.

Wife's Athletic Mamma (Lubin, Oct. 8).—Henceforth, his mother-in-law who comes to visit are again the subject of this part reel comedy. His mother-in-law is an athletic personage, who starts her own gymnasium and who puts to rout two men whom the son-in-law hires to try and put her out of business. But she is too strong for them. It ends the reel with a fighting absurdity.

Pathe Daily News, No. 44 (Oct. 8).—The war news consists of the mobilization of the second Army Corps of Montenegro, in aid of the Serbians, and the singing of peace songs at Grant's tomb. Other views show the annual college rush at Princeton, N. J., a Newark school carnival, American flags practicing for the coming army test, and a few minor views. The pictures were diversified, but failed to leave the impression of news to which the releases of the past few weeks have accustomed us.

Kill or Cure (Vitagraph, Oct. 7).—Paul Kelly is the young fellow who gets even with the medicine faker by securing some bottles of his liniment and filling them with mustard and water. Gout, Rheumatism, and Toothache drink the mixture and then the remedy acts, and the police and citizens run after them. There is much, more besides this, not apparently vital to anything that the story tells, and the reel ends with the pursuit of the faker out of town boundaries. William H. Hines as the rheumatic is, perhaps, the only one whose acting calls for any special mention. The others did not have any very serious work to do. This picture is not up to the Vitagraph standard. It is pitiable, and would seem to be two-split reel pictures joined.

The Fable of the Family That Did Too Much for Nellie (Kodak, Oct. 7).—It is a sad but apt commentary on the errand question this, with a lot of bitter truth and with much more welcome laughter. The best impersonation was that of George Holmes as the jewel of a servant, that the family manage to secure after attempts too numerous to mention. The laughter, however, was mostly in the inevitable inserts by George Ade, who covers a wide variety of ingenious expression in his slang comments. The capable work of the veteran Thomas Commerford, who lends to his brief opportunity the compassionate graciousness and thankfulness of the head of the family at being blessed with a servant who can cook and work and is willing to do both in the words of mention. As business as the family with their precious servant that they block her room and give her expensive clothes, which leads to her marriage to the butcher. No the moral is: "Give them books." The picture is capably presented.

Grouch, the Engineer (Kalam, Sept. 29).—Black railroad scenario specialist, and J. J. McGowan, director, co-operate in presenting this thousand-foot drama. It lacks the excitement of most, and the hazardous Helen leads a fairly normal existence. The engineer is injured by the doctor, who is treating her little chum, to come to the latter's sick bedside. Though he is on his feet, the engineer runs, the engineer stops his train that he may go to the sick child's bed. For this he stands in danger of being discharged, but the division superintendent has a little boy of his own, and decides to reinstate the man.

Hearst-Selig News Pictorial, No. 41 (Sept. 28).—The Selig Company appears to be particularly fortunate in securing pictures of the war activities in Belgium. This time the German soldiers are shown entering Brussels in seemingly endless gray lines. The scenes lack variety, but no doubt will interest a public ready to receive any pictures that will contribute to a clear idea of conditions in Europe. An impressive peace meeting at Berkeley, Cal., Elaine Rosenthal competing for the women's golf championship, and Winter fashions, are among the other subjects.

Love by the Pound (Edison, Sept. 28).—Wood R. Wedd's Sentimental Experiences reach their tenth episode in this ludicrous farce, conceived by Mark Swann and directed by C. Jay Williams, with Jessie Stevens looming large, in more ways than one, in the cast. In a burst of generosity Miranda's uncle promises to give his niece her weight in gold when she is married. Nature has endowed Miranda with close to three hundred pounds, in view of the promise. Wood R. Wedd, concludes that she would make an adorable bride. Then Uncle Stout outdoes himself by guaranteeing Miranda's husband his weight in gold to supplement the already large wedding gift. Wood R. Wedd tries various methods of flesh building, but the heart-

less girl spoils everything by selecting a wealthy, and therefore valuable, storekeeper. An amusing film as played by William Wadsworth, Arthur Housman, and more particularly Miss Stevens.

When the Gods Forgive (Vitagraph, Sept. 28).—An admirably presented Indian picture written by Howard B. Horner and directed by Clarence Davis. Margaret Gibson plays the role of Indian girl, Kootina, who becomes the wife of a white trader, and leaves her tribe to live with his people. Jim soon forgets his promises of fidelity, however, and neglects Kootina in favor of a pretty girl of his own race. Then it is that Kootina's brother, Kibaru, thinks it proper for the white man to pay for his behavior. A blow on the head knocks him unconscious, and in this condition he is carried back to the tribe. He is placed on a pile of brushwood and a match is touched to the dry twigs, but fortunately for Jim the rain and the Indians construct the shower a sign from God calling for forgiveness. George Stanley and Alfred D. Voshburg should be mentioned for their convincing impersonations of the Indian chief and his son.

The Real Thing in Cowboys (Selig, Sept. 28).—The girl goes West to meet a real cowboy, but finds the persistent city man ahead of her, dressed in full ranch regalia and indulging in all the frontier day stunts that occupy much of the film. The relief of finding an Easterner on a ranch who can hold his own is almost as great as the improbability of such a city-bred person being able to do the things he actually does. He later finds the girl from the attentions of a bully, and she accepts him. It is well presented in so far as settings are concerned, but the purpose of the picture is a little vague. It lacks character.

White Lies (Kodak, Sept. 28).—A surprising similarity exists between this story which is credited to Roland S. Atwood, and one that C. Henry wrote. But barring that rather uncomfortable fact, it makes average screen material. Ruth Stonehouse and Richard Travers are the leads, the domestic couple, the sculptor husband of which cannot make any money. So he secretly takes a position as delivery clerk where he is engaged in making money. Hartman's film breaks around. At last he finds out her deception, and they both own up to their white lies, for they claimed to be making their money at occupations suitable to each. There is, outside of the essential story, material that is most obviously padding, picturesque in the case of the faraway landscape and thrilling in the rescue of the child. Neither were in any way connected with the plot, however.

Jinks, the Barber (Lubin, Sept. 28).—You have no doubt heard many barber jokes, and this is a sort of film resume of some of them. How much a barber's bill amounts to is shown when the customer promises to pay the old man's bill if he would allow him to take his place. Dyeing, singeing, etc., brought the bill up to over \$5, and the man faints, which allowed the barber to help himself to his pay. There is a flashback resort to other material which, however, is not very vital to the main issue. The offering moves suitably and well. It is with Jealous James.

Jealous James (Lubin, Sept. 28).—This offering is lifeless, and does not show any originality. The husband is jealous of every man who talks to his wife, and their friends arrange a little trap to surprise him. The beating he gets cures him of his jealousy, and that women have, endears him all the more to her. It is linked to Jinks, the Barber. E. W. Sargent wrote the script.

Post No Bills (Edison, Sept. 28).—"Our new paste" is the principal laugh-getter in this one-reel comedy by Mark Swann. The billposters seem to stick everything tight with it, including themselves, and the signs other people want to get off. Arthur Housman is the head billposter, and William Wadsworth the camera head, whose one prize picture is the means of bringing the head billposter and his girl together, because the mother would rather give her consent that "have the picture given to the reporters," which is the dire threat which the picture-taker makes. There are many laughs, and it is carefully presented.

The Heart of Sonny Jim (Vitagraph, Sept. 28).—The appeal of this child story is largely due to the appearance of Bobby Connelly in a partly perfect and partly a likable little boy, Bobby and his pet dog, "Toto," a thoroughly trained setter, are the star performers under Ted Johnson's direction. Mr. Johnson plays Daddy Jim, Mabel Kelly is Mother Dear, and Bobby is Sonny Jim, an affectionate youngster, who takes his mother's loss of a bracelet so to heart that he parts with his beloved dog for money with which to buy her another. Daddy Jim expects to get "Toto" back in a few days, but the matter slips his mind, and the little fellow is so lonesome that he is taken ill. With the return of the dog his recovery is rapid. Subtleties abound in childish language do much to preserve the spirit of the film, that is naturally acted and pleasingly developed from a scenario by Rosetta Deniel.

INDEPENDENT FILMS

In Sack (Eclectic): Hartigan made this one-reel comedy utilize an old device to secure it plot. It is rather well presented, and some of its scenes are backed by some clever photographic work. The lover of the wife gives her a valuable necklace, which she fears to keep, so they pawn it, and have the husband and the pawn ticket. As it is only for \$5, the husband puts the necklace with which he is firing at the stenographer with which he is firing at the time. The two couple meet, subsequently, by the park lake, and all fall into the water, after which their difficulties are considered settled.

Miss Cinderella (Eclectic).—An undisciplined Cinderella plot with the charming sentiment that this is capable of expressing, and a charming couple to take the parts of the man and the girl. Unusual care in settings further enhances the play which pleases as simple love stories have a way of doing. The man is beset by the older girls, he being a rich bachelor, but he catches a glimpse of the beautiful girl, and finds her elusive, which she does in her escape. He matches up the various shoes until he finds the right one, and then arranges an elopement, via the window and two sheets tied together. It is simple, and its appeal for the love of the young couple gets readily across to the audience.

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Marguerite Clark Brings Charming Personality to the Screen
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"WILDFLOWER"

Drama in Four Reels by Mary Germaine.
Produced by the Famous Players' Film Company.

Letty Roberts Marguerite Clark
Arnold Boyd Harold Lockwood
Gerald Boyd James O'Keefe
The Lawyer E. J. Davenport
Bud Haskins Jack Pickford

Thus far the passing years have been very lenient with Marguerite Clark. They are entirely at her disposal to be ignored or assumed as she sees fit—assumed, that is, up to the period of youthful maturity, beyond which Miss Clark has yet to go. There is nothing strange about seeing this actress in the role of an attractive young woman; but the facility with which she slides from gowns into knee-length gingham, from limousines to golden-haired dolls and long-eared rabbits, from silk stockings to no stockings at all, is surprising. Unless one knew it to be a fact, he would never believe that the beautiful little girl, nicknamed Wildflower, was other than she appeared, a delightful child romping through fields of daisies, keeping house for her speechless pets and unintentionally capturing the heart of an unimpressible bachelor.

Miss Clark really seems to jump back into her very early teens for the purposes of this charming picture, and then with perfect naturalness she proceeds to reveal the fascinating nature of a girl who just "grewed up" without anybody bothering to tell her about the correct use of knives and forks and other equally trifling matters of etiquette. About fifty per cent. of the appeal of "Wildflower" is due to the completeness of Miss Clark's impersonation of this irresistible child, while the other fifty per cent. may be accounted for by the combination of an interesting story and a scenically attractive production. The country photographed for the scenes near Wildflower's home is inviting as anything the Summer vacation guide books have to offer.

Letty Roberts is the child's baptismal name, but everybody calls her Wildflower. She finds a new friend, or rather a big brother, in Arnold Boyd, a wealthy city man camping near the Roberts' farm. Her innocent freshness appeals to him, and the two become great chums before Arnold is called home because of the death of his father. The first reel shows all this and establishes two secondary characters as well. They are Arnold's dissipated brother Gerald and the woman he married. Obviously it was a messianic, for ways and means of getting rid of the overbearing members of the family are discussed by Arnold and the lawyer, the husband believing that his marriage remains a secret. The wife, however, has no wish for a divorce.

At any rate, Gerald is going to pieces so fast that the elder brother hustles him off to camp and incidentally to Wildflower, although Arnold does not think of this. Being a conscienceless rake, the young man exerts his best efforts to win the love of the inexperienced girl, and is successful to the extent of persuading her to elope with him. Her chosen companions for the trip to the great city where she is to become a lady are a favorite doll and a pet rabbit. Arnold follows, too late to prevent a mock marriage, but in time to save Wildflower from its consequences. He takes her to his home, pretending, for the benefit of curious servants, that she is his wife. With childish trust, the girl refuses to believe ill of Gerald, and she awaits his coming. The proof of worthlessness that even Wildflower must recognize is offered by the introduction of the philanderer's legal wife. Then the sad little runaway goes back to the farm, to gingham dresses and her treasured pets, but they are not enough now, for she is beginning to grow up. Presently she recognizes that Arnold is a much better man than his brother, so Wildflower is not deprived of a husband for long.

Harold Lockwood makes a dignified, forceful man of Arnold, and for the rest it is an able cast. Everybody helps Miss Clark very well and she helps herself best of all.

"THE GIRL AT THE LOCK"

Two-Part Lubin Drama, Written by Clay M. Greene. Produced by Edgar Jones for Release Oct. 7.

Daniel Strange, who neither sees nor hears, Gilbert Hay Elaine Strange, his daughter who speaks for him Louise Huff
Steve Hart, who loves her Edgar Jones
Harold Bond, the artist stranger, Louis Mortelli

Geraldine Fair, his fiancée Mildred Gregory
The Edgar Jones-Louise Huff combination usually turns out pictures that have something to recommend them. In the present instance they interpret a scenario by Clay M. Greene, occasional poet, who has skillfully allowed his poetic fancy to influence his scenario drama. The result is a beautifully set opening, unique and dignified and of a sentimental nature. In it we see the girl of the locks, introduced as the east above indicates, slowly swinging the lock gates which with their complete revolution reveal her character name once more, and opposite, her stage name. So with the father, the keeper of the locks. The lover, and lastly the artist who is passing through with a launch party. We know this quartette well, the artist who woos the girl

away from her natural mate. And the father, the fourth figure of the cast, whose province it is to divert the plot into a slightly different path. All of them are shown placed in the plot by methods similar to that which establishes the girl, and then the play is ready to proceed without the aid of inserts; the action is too well recognized for words.

The ensuing part shows the painting of the girl, in her position as lock-keeper, the painter's interest in her only as a subject and the girl's infatuation for him; the jealousy of his fiancée and that of her country lover; the ripping up of one portrait, the painting of another, the exhibition of the painting, the insane jealousy of the erstwhile swain, and lastly the marriage of the artist with the girl to whom he has been engaged. It moves without words, for the characters and their motives are definitely known and the author has wisely refrained from labeling the known.

Louise Huff looks the part of the poor lock-keeper's daughter in her tatters. Later, in her modern dress, she seemed a little too much at her ease, but her slight appearance and wistful looks stood her in good stead as always. She and Edgar Jones, the rough lover, as contrasted with the finished artist, grasped the essence of the poetic feeling and "got it across." They were assisted by a cast that in every way seconded their notable efforts.

The ending comes after the girl, reading about the marriage of the artist to the other girl, hurries to where she sees the wedding procession emerging from the church. She faints and later dies. Then once more the artistic feeling asserts itself in the stark figure of the girl, the lover in the bow, the Chacon-like figure of her father propelling the boat with one rear oar, proceeding slowly and grimly up the canal to the locks.

The audience applauded feelingly after this picture was shown, as well they might. Its subject is not new, it falters slightly at times, but its mode of presentation must win it deep respect.

"GWENDOLIN"

Two-Part Biograph Production, Released Oct. 6.

Biograph merits praise, where other producers were to be censured, for staging a part of "Daniel Deronda" only and not attempting to use the title for its abbreviated version. An early insert tells us that the production was inspired by the events of the novel, but the author has seen fit to garb his characters in present-day clothing and to place them on modern ground. This audacious divergence loses the natural atmosphere that one might pleasantly anticipate in connection with so classic a subject as this story of George Eliot's is.

The reader will remember in the plot of George Eliot's novel concerning the Jewish mother who, seeing her little son so abused by the other children, gives him to an English friend to raise in ignorance of his true religion and parentage. Fifteen years later he is the ward of the Englishman, whose nephew, the earl, ignores him on every occasion. The nephew makes love to Gwendolin, and the latter is persuaded by the relative of the earl's first wife not to marry him. There is much of this material that found its rightful place in the original story. The film goes on to show how she loses her fortune, how she is placed under obligation to Daniel Deronda, how she marries the earl to help her penniless mother, how the earl is drowned on their wedding journey. There is nothing to this phase of the offering that excites the sympathies. But it forms a dramatic whole and could readily comprise a one-reel offering. The effect is that we are given a synopsis of the novel through the inserts, which are subsequently illustrated by the action of the cast. The acting is faithful to the printed words, but no spontaneous action is arrived at, nor are the players able to work up, for that reason, to any dramatic intensity.

Well mingled with the foregoing action is the story of Daniel's fortune, which is ever and anon resorted to, and then dropped again. This furnishes another complete theme and shows Daniel rescuing a Jewish maiden, falling in love with her, being informed at last of his Semitic origin, and finding the way clear to a happy marriage, which the match for wealth was shown not to be.

The film opens with a strong possibility in the abuse of the Jew and still stronger purpose in his bringing up in another religion. Were this adhered to, and worked out in sufficient detail, the offering would succeed. As likewise it would if the other story were developed by itself to a logical conclusion. The mixture of the two, however, has resulted in a diminution of interest in each part, in a perplexed interest as between the two stories, and gives the persistent idea of a bare synopsis of book action assisting its meaning with copious subtitles. It loses dramatic force where it might continue along one line, by changing to other motives. That this essential synopsis of the novel has been placed on the screen within the two thousand foot mark is hardly to the point, no matter how clear the work of the camera, nor how artistic the settings. Its division of plot and endless explanation cause its entertainment value to dwindle.

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Nov. 16. Digby Bell in the Education of Mr. Pipp.
Nov. 23. B. A. Rolfe's Production—Satan Sanderson.
Nov. 30. Beatriz Michelena supported } in Mrs. Wiggs of the
by Blanche Chapman } Cabbage Patch.
Dec. 7. Master Gerald Royston in Little Lord Fauntleroy.
Dec. 14. William Faversham in The World.
Dec. 21. Mrs. Leslie Carter in Heart of Maryland.
Dec. 28. Lillian Russell in Wildfire.
Jan. 4. Beatriz Michelena in Mignon.

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SELIG POLYSCOPE CO., LOS ANGELES, CAL.

REVIEWS OF LICENSED FILMS

At the Risk of His Life (Relig. Sept. 15).—With such a caption one naturally waits from the back-on for the palpitating event to take place which its heading suggests is likely to occur. It is a simple melodrama with about all the attributes that a melodrama should have. It is well pictured, and it is logical except in the instances where the man left the letter that was to tell him the job at home, so that his sister was able to follow to the place with the detective. Wallace Clifton is the author. The counterfeiter's engraver dies, and they advertise for another one, who comes to California in answer to their letter offering him the position. They take him prisoner, and force him to work for them. The sister of the prisoner and the detective follow and rescue the man in the nick of time, as the counterfeiter has left him bound on the floor, at the approach of the Government men, with a gun pointed leading to a carriage of dynamite.

The Spirit of Jealousy (Biograph, Oct. 1).—A husband desecrates because he is out of work in a present-day subject. In this dependent movie he sees his wife kissing a stranger and immediately goes to the saloon and drinks. Then he arises, walks home, and shoots his wife dead while she is napping in the chair waiting for him. There is a loose disfigurement, a decided repulsion about the offering, that nevertheless gives up to some fine acting. To say that it is "gripping," and the many other adjectives that are used to describe usually absorbing scenes is a comparative injustice to this particular offering. It is of the strongest of the strong. The husband tries to escape, is caught, and is shaken by the policeman, shaken—then slowly he becomes aware of the insistent demands of the bartender that he wake up and go home. Arrived home, the conditions being exactly as he dreamt, then he confesses his dream while she shows the telegram from her brother, who was the man she met at the train. The excellence of the screen craft makes this an out-of-the-ordinary offering.

Boys (Vitaphone, Oct. 2).—Billy Quirk and Lee Deans appear as two very hungry lads, whose appetites are further sharpened by a diet of Dr. Curran's dyspeptic pills. Relief is in sight when they find a policeman's uniform, which comes near enough to fitting Shorty Jim. Slim Sam orders a polished meal at a restaurant, and is arrested because of inability to pay the check. Shorty Jim does the arresting, and the pair get away with the trick on smoothly that they plan to work it again with Slim Sam impersonating the officer. Unfortunately he goes in alone while on duty, and a genuine officer has a very fair idea behind it, and there is humor in the playing of Mr. Quirk and Mr. Deans, who directed the picture from a scenario by Edward J. Montague.

An Unhappy Marriage (Biograph, Oct. 2).—The situation worked up to in this farce is embarrassing, and no mistake. Billy Quirk is a baneful lover, Marjorie is the object of his adoration, and Anatole is an unfortunate waver, who once takes her for an angel. Going down to each other Billy and Marjorie go to a bathing beach for a swim, Anatole following the girl as usual. He removes the young lady's clothes from her bath house, whereas a tramp takes Billy's attire. The two wardrobes are deposited in the wrong houses, so that Marjorie is forced to appear in man's habiliments, while Billy covers himself with a dress. They are married by a minister, conveniently at hand, and return to town in search of a place to change costumes. Their embarrassment is increased by a little time. Well presented, as it is, with Edith Johnson and William Scott in the cast, the film makes passable farce.

The Greater Love (Lubin, Oct. 2).—Character drawing in dramas of this description is so superficial and credits are so palpably arranged to fit the demands of a "heart interest" story, that only the most unsophisticated of audiences may be expected to respond to its appeal. The author's creations will be recognized readily as old acquaintances, not infrequently introduced under the title given this production. John Strong is a worthy young physician, whose career is a matter of indifference to Marion, his shallow wife. She finds a more sympathetic companion in Thornton, an artist who neglects his mother and little girl. The child is injured by an automobile, and attended by Strong and a nurse. Rather, who discovers in the doctor the one great love of her life. She overhears Marion and Thornton planning to elope, and is tempted to let them go without interference, but for the sake of the child and the honor of all concerned, she tactfully effects a reconciliation between the doctor and his wife, thereby sacrificing her own chance of happiness. Marion decides to alter her badly characterized character, and Jones directed the picture, and played the part of the doctor. He was ably supported by Louise Hull as the nurse, Mabel Green as Marion, and Brinsley Shaw as Thornton.

Pathé Daily News, No. 58 (Sept. 2).—Besides the latest war pictures which include the decoration of the Strasbourg monument by the enthusiastic Parisian population, the sailing of H. M. S. Australia, the advance of the Algerian artillery, and an Antwerp guard on its mettle, there are views of a safety first auto race at which Burnham was the winner, the Deep Waterways Committee, a train wreck in Louisiana, the Sayville wireless station, and the rescue work at a Pennsylvania mine. For the most part, the pictures showed their usual divergence, and were up to the standard of photography.

The Count That Took the Count (Eclectic).—Robbins made, this one-reel comedy moves swiftly in the accepted ways of this species of films. The accepted ease with which mistakes are made in not recognizing the different characters leads to mistaking the drunken Irishman for the count. The father tries to entertain the Irishman royally when the latter's instincts take him to the kitchen with the cook. The young couple have meanwhile eloped, and when the mistake is discovered father kicks both the others out of the house and welcomes back the young couple.

The Count of Pierre Larose (Vitaphone, Oct. 1).—The plot of this scenario by J. Herbert Chesnut can hardly be called new. The girl who prefers the new arrival, and who with her chosen lover is saved by the sacrificial effort at the cost of his own life, that the girl may be happy, has often been pictured as the height of sacrifice in various guises. The locale of this offering is its best recommendation. Situated in Canada, the French-Canadian costumes, wild beauty of background, and even an attempt at the distance are to be seen. This latter is tried by the frequent insertion of "so" for the most usual article of speech.

The offering, however, does not arouse, and as such is a simple tribute to its director, Theodore Marston. George Cooper is the resolute trapper, James Morrison his good looking and successful rival, Dorothy Kelly the sought for girl, and John Costello a realistic old frontier doctor, who says that he can cure all diseases but one. This is the melody from which the new arrival suffers. The girl chooses to renounce her trapper lover. Left alone with the girl the father makes him swear that he will see that no harm befalls her. A forest fire reveals the trapper coming back to rescue the pair, which he does at the cost of his own life.

The Snakeville Slough (Essanay, Oct. 1).—Snakeville fails to cover itself with much credit by sending this product of her versatile iris to the screen. There was but one general fault to greet its arrival, about there was a general undercurrent of humor all through. Picture patrons have seen detectives "graduated" from the correspondence schools before, and although Victor Felt was probably as funny as any of his many predecessors, his efforts must necessarily have failed because of triteness. The amateur detective who receives his insignia with the opening scene, snags an incriminating picture of his rival, and then breaks up the wedding ceremony as the minister is about to pronounce the words that bind. The rival then gets back by stealing the girl's father's cow, and hiding it in the stable of the amateur detective, and eventually the marriage proceeds as before. Much is made of the detective's star, whiskers, etc.

Hesperia-Bell News Pictorial, No. 58 (Oct. 1).—Canadian volunteers on the march to the sea, whence they are to ship for England. The pictures show them on the march and being reviewed by distinguished personages. Baron Von Schöen, whose warlike declaration concerning the intentions of Japan toward us caused his recall at the instigation of President Wilson. Then the crowd waiting the burning of the ballots in St. Peter's chimney to announce the failure to elect a Pope, and finally the announcement of the election of Benedict XV. The arrival of Russian and French prisoners at the German barbed-wire detention camps, and their controlling by the "Landsturms" who are the German reserves. Much of the German thoroughness and system is shown in these views. Some wounded French being transported on bar carts, and lastly shot and shot again. Terrible, Belgium, which quite substantiates the verity of the daily dispatches. This collection of news views is by far the best and most interesting that has come to our attention.

On Circus Day (Lubin, Oct. 3).—Is a very short time remains Pictorial has built up a capable comedy company, the equal of any now producing. Ideas of an occasionally alarming tendency are seen at intervals, mixed however with a good deal that others have been forced to adopt as well. This offering is of the slapstick brand, which has flourished so alarmingly during the last season, and which is injected some good acting on his own part and that of his cast, and he places his camera where his experience tells him the result will be something "different." The slapstick material seems to fit well in this instance with the circus and the circus and things, as where the tramp tries to edge his way into the circus, and others attempt likewise. The gorilla, man animated, breaks loose, and the remainder of the reel occupies itself with his scaring people at his sudden appearance. The best work, and with least in the least of its kind, was that of Ben Williamson as the tramp.

Brother Billy Trapped (Essanay, Oct. 3).—Saturday's "Brother Billy" picture finds that free-and-easy gentleman married and settling in a new district with his wife. The kindness of one of their neighbors induces the man of particular occasion, and his neighbor in the moonshine business. Then the friend tries to make love to the wife. Brother Billy is informed against by the man who wants to get him out of the way, and he is led away to arrest. But he stops on the march to bid his wife good-by, and the neighbor in discovery trying to force some more attentions on the wife, wherefore Brother Billy is released, while friend neighbor is led away in his place. The picture is not materially different from its many predecessors.

The New Road's Masses (Biograph, Oct. 3).—The New Road's Masses lacks something there is good photography in ample measure for clarity; there are characters well established for ready understanding; there is the dash-back for intensification; no appreciable quantity seems to have been neglected. But it is not the first story in which the provisions of the new road has attempted to prevent a certain train from reaching its destination, and it is, perhaps, the triteness as much as anything that militates against its success. There is the child, a cripple, for heart interest, and she accidentally is taken on the train—the first over the new road—that is to be hung down the embankment. The disheveled workman, the father of the girl, is tempted by the secret agent of the rival road to loosen the rail, but his manhood revolts, and in a stirring auto dash he daps the oncoming engine in time.

A Hunting Adventure (Lubin, Oct. 3).—Several hundred feet of pen-draws covers of the hunter, whose bullets perform many miraculous and sometimes mischievous manipulations on trees, various anatomies, etc. Fills out the reel with Wife's Athletic Mamma.

The Borrowed Book (Biograph, Oct. 3).—No doubt a lot of trouble may follow a slight misunderstanding, but hardly after the manner of the story in this picture. We are asked to believe that a capitalist loaned a rare book to his most intimate friend, a banker, and that a servant in the banker's home became so interested in the contents of the book that she neglected her work to read it. Being discharged she takes the book with her. When the volume is not forthcoming, the capitalist is so pestered that he withdraws his deposit from the bank and goes elsewhere to do likewise, thereby starting a panic—a criminal offense. The depositors clamor for their money, and when funds run low the president takes a few bills from the wallet in his pocket, the opposition being that they are sufficient to meet the emergency for a time. At home the capitalist thinks of all the enjoyable games of chess he has played with the banker, and in a continental reaction he hurries to the threatened institution and assures the depositors that there is no need for withdrawing money. Things being smoothed over, the banker changes his mind about committing suicide. This film runs contrary to ordinary business procedure at so many points that it cannot be taken seriously.

EDISON



BOOTLES' BABY

A Dramatic Adaptation of the Celebrated Novel by the Same Name
By JOHN STRANGE WINTER

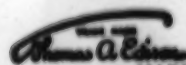
Thoroughly at a loss to account for the feeling, all of Gilchrist's companions felt a certain restraint whenever he came around. Broody and melancholy, he diffused an air of gloom that was very depressing. Gilchrist's life had become embittered by an unhappy marriage and despite the fact that his wife and child were in want, he had thrown them both off with contempt. Grace Gilchrist made one last appeal, and then realizing that she would have to make her way in the world, decided to impress Gilchrist with his responsibility by leaving the baby girl for him to care for. She crept into his quarters and left the sleeping child on his bed, placing a note on her sleeve saying that he would have to provide for her until she could secure a position. How the baby became the care of a comrade "Bootles," and how he eventually proposed to Grace is the most interesting part of the plot.

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